The NEW YORK

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

NOVEMBER 19, 1919

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THE NATIONAL THEATRICAL WEEKLY

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BUSINESS IN SOUTH IS POOR

UNUSUAL CONDITION PREVAILS

Business in the South, so far as it affects dramatic and musical attractions, is very bad. Congestion on the road, which has sent five and six shows a week into towns that never before had more than one or two, is said to be the reason. There are so many shows that the small town patrons pick only those that are best known, with the result that productions that have'nt a long run on Broadway to their credit are getting only small attendance.

A. H. Woods last week called in all four companies of "Under Orders," which has only two people in the cast, giving as th reason that none of them was doing enough business to keep it out. He jumped one company all the way from the Coast, at a cost of $1,400.

William Suesskin's "Live, Laugh and Love," though it is said to have played to satisfactory business, also came in last week, giving booking conditions as the reason. This presents another angle of the business, for all through the South the managers of legitimate houses are playing a picture and vaudeville policy, saying they can make more money with this style of attraction, it entailing less expense and also less trougle.

Through the Birginias and the Carolinas, Georgia, Florida and the Southern states along the Mississippi, a few shows are getting the money. De Wolf Hopper, in "The Better 'Ole," Frank Tinney in "Sometime," and an "Up in Mable's Room" company, in addition to a few others, are cited as examples. But the smaller shows, without exception, are having a hard time.

A number of those interested have recently been over the territory and have brought back first hand knowledge of conditions. They say the situation is extraordinary. There seems to be plenty of money in circulation, for cotton pickers are getting $5.00 a day, and this class of patron has more money than it ever had before. Other classes and kinds of labor, skilled and unskilled, also are making more money than they are used to and are spending it; but, somehow, the theatres are getting none of the surplus. In a prosperous community, a theatre usually is the first to feel the effect, but, apparently, the contrary is the condition in the South.

Explanation is made of this by citing that it is the time of the year when circuses and carnivals operate most successfully in the region. There are any number of one-ring tent shows touring, and a town of any size at all has at least one street fair a month.

(Continued on Page 34)

"LET'S GO' 'COMING EAST

LOS ANGELES, Nov. 16.—The Fanchon and Marco Revue, "Let's Go," will open here to-morrow at Clune's Auditorium. It recently closed in San Francisco after playing two weeks. The revue played its first stand out in San Jose, at the Victory Theatre, where it played to $1,470 the first day and $1,480 the next.

The Klaw and Erlanger time production has been booked over playing its California dates, opening on Dec. 14 in Ogden, Salt Lake City to follow on the 15th, Cheyenne on the 18th, Greeley on the 19th, Denver on Dec. 21st, two weeks in Kansas City, one week in Omaha, and from there will tour Eastward, ending up with New York.

Bert Frankel, the publicity man, put over a stunt in San Francisco while the show was playing at the Curran. A police patrol was drawn up at the stage entrance and a dozen of the Revue girls, in their stage costumes, were hustled into the wagon. It was later found that the girls used the patrol to go out and collect for the Red Cross Fund.

ISMAN DIVORCE CASE TRIED

The divorce suit brought against Felix Isman, theatre builder, by Hazel Allen Isman, a member of the cast of "Aphrodite," was tried last week in Special Term of the Supreme Court and, following the trial, which was undefended, Judge Cohalan reserved decision.

In her complaint, filed by Hyman Turchin, her attorney, Mrs. Isman alleged that her husband was guilty of misconduct with "an unknown woman," the husband's alleged infidelity having been discovered on the evening of Nov. 3, 1918, when detectives broke in to an apartment at Broadway and One-hundred-and-Twelfth Street and found Isman there, they testified. The Ismans were married about five years ago and have no children.

WANT HEROES HONORED

The S. Rankin Drew Post of the American Legion is seeking to enlist the cooperation of all theatrical organizations for the purpose of erecting an Actors' Memorial monument somewhere on theatrical Broadway. The matter was brought up at the Drew Post at their regular meeting Sunday at Keen's Chop House when it was pointed out that Broadway is the mecca of the actor, and, as such, should contain some lasting testimonial for the actor who died fighting for his country. It is proposed that the monument contain a tablet with the names of all the theatrical and allied arts who died while in the service.

The committee to start this movement was not appointed but will be formed within a week. It will consist of three members.

Alexander Woollcott delivered a short address concerning his experiences as war correspondent for "The Stars and Stripes" overseas.

TAYLOR REACHES LIVERPOOL

Word was received in New York Monday that Charley Taylor had arrived in Liverpol, England.

English Managers Adopt American Busines Methods

George Grossmith, Just Arrived, Says Pits Are Being Removed from Theatres, and Road Conditions Are Changing in Favor of American Ideas

American theatrical enterprise, adopted by English managers in the conduct of thei theatres, has practically resulted in revolutionizing the theatrical business in England, according to George Grossmith, the English actor-manager who arrived in this country on the Baltic last week and will remain here about a month. For the purpose of coming to this country to transact some business, Mr. Grossmith left the cast of "Kissing Time" the musical show in which he was featured and which is the same show that was presented in this country under the title "The Girl Behind the Gun".

In the first place, explained Mr. Grossmith to a Clipper reporter last week, many of the most important London theatres have practically eliminated the socalled pit section of seats. This section had become almost traditional with London playhouses and consists of a number of rows of un-reserved seats extending backward from the rear of the orchestra floor. For the most part, these seats have been as favorably located as the balance of the good orchestra seats, each section being fenced off, but have, heretofore, been sold at a price approximating one-fifth the cost of the other seats. By way of illustration, he said that the best seats in the orchestra were sold at $2.50 top, whereas the seats in the pit were being sold at prices that averaged about 60 cents each. Which means that, in houses where the receipts formerly totaled $1500 a performance, with the pit eliminated and the seats being sold at stall rates, a total of $2500 may be realized at each performance.

Thus, already, ten of the principal theatres in London have added their pit seats to the regular orchestra seats and, says Mr. Grossmith, the majority of the other houses will do the same thing. The following are the ten theatres mentioned: Winter Garden Playhouse, St. Martin's, Coliseum, Hippodrome, Palladium, Palace, Little and Alhambra.

Another departure from English theatrical methods is the old managerial method of looking upon cities other than London as "provinces", and presenting first-class plays in them with an inferior cast. The plays sent to these cities from London rarely played an engagement lasting longer than one week. But, now the American method has been adopted of sending a playinto a large city with the original cast and keeping it there for a run, it having been realized by the London managers that cities such as Manchester, Liverpool and Glasgow have enough people in them to keep a first-class production running indefinitely.

The new method of producing plays in the "provinces" was first inaugurated by the firm of Grossmith and Laurillard, which sent out two companies of "Chu Chin Chow", one playing successfully in Manchester and the other in Liverpool. Both companies are first-class ones, comparing in every way, almost, to the London "Chu Chin Chow" production which has been running there now for almost five years.

Pretty soon Mr. Grossmith says, managers will open plays in the socalled provinces the same as American managers do when they present plays initially in Chicago, Philadelphia or Boston, keeping the plays in these cities during a protracted period before bringing them to New York.

Previous to his arrival here, Mr. Grossmith had disposed of the American producing rights to three plays. The pieces and the American managers who took them are: "Tilly of Bloomsbury" and "Baby Bunting", acquired by A. H. Woods; and "Mr. Manhattan", the musical play in which Raymond Hitchcock recently appeared in London, which will be produced here by the Shuberts.

In connection with "Tilly of Bloomsbury", Mr. Grossmith stated that he is negotiating at the present time with he "Big Four" film company. He has offered the film rights of the play to the company as a film vehicle for Mary Pickford. Up to Saturday of last week the negotiations had not consummated.

WIFE SUES ALEX CARR

Alex Carr was made defendant early this week in an action brought by his erstwhile wife, Mary Carr, to recover $3,400, alleged to be due her under the terms of a separation agreement they entered into in October, 1918. The action was brought in the Supreme Court of New York County, and Carr was served with the papers last week at his home in Rockville Centre, L. I.

At the same time, the actor was served with a formal notice prepared by H. J. and F. E. Goldsmith, Mrs. Carr's attorneys, requiring Carr to pay an additional sum of $3,400 claimed to be due in back alimony, which has accrued under final decree of divorce signed by Judge Benedict in Nassau County last month. Unless the actor pays his ex-wife the alimony mentioned in the demand, her attorneys say they will proceed against him through contempt of court proceedings to be brought before Judge Benedict.

ELKS GET KNOWLES BUST

Mrs. R. G. Knowles, widow of the monologist, presented a marble bust of her late husband to the Elk's Club here on Sunday night. The gift was accepted by George Hopkins, Exalted Ruler.

Marie Empress May and May Not Have Disappeared

Customs Authorities, Scenting Press Agent Stunt, Start Investigation to Find Out Who Removed Her Baggage from Pier After Supposed "Suicide" at Sea

Marie Empress, well known in vaudeville as a headliner, who recently war reported as lost at sea when the steamship Orduna, on which she was a passenger from Liverpool to New York, docked here Oct. 28, may be missing, but evidence points to the contrary. Linked up, the facts disclose what seems to be some clever press agenting. As a result, many assert the actress is now in this country awaiting, as many assert, the proper time to expose herself as alive and well.

Just at present, the United States Custom officials, as well as those connected with the Immigration Bureou, are investigating the case basing their inquiry on the rumors that are current, and, if irregularities are discovered, it will take some brilliant explaining on the part of those concerned.

The Orduna docked at Pier 53, Cunard Line, Monday afternoon, Oct. 28, and the next morning the dailies carried the story of the missing actress. On its face, it seemed real enough. The ship's manifest, officially turned over to the Marine Department of United States Customs, repored—"Marie Empress, actress, missing at sea supposed suicide." This was signed by T. M. Taylor, master of the vessel, noted as report No. 605, 178 and stated that she had three pieces of baggage. She was carried on the passenger list as No. 424, her age was given as 28, and her stateroom as 480. All the forms were complete and in order.

The actress' baggage was properly delivered from the ship to the pier and was alphabetically arranged for anyone to lay authorized claim to. Under the law, it is held for forty-eight hours, and then, if not claimed, is turned over to the United States Appraiser, an official of the Customs, for his disposal. It was here that the break in the well woven chain was found last Monday.

Miss Empress' three pieces of baggage are not at the Cunard pier and neither are they at the Appraisers' Storehouse. 641 , Washington Street where in the event they were not delivered out of the hands of the steamship auhorities, they properly should be.

The Cunard officials, when interviewed, said they "had complied with the law", which, in this case, would mean that the baggage had been sent to the storehouse. That is the only statement that would be given out. When asked if anyone else but the actress had signed for the baggage, the original statement was reiterated.

These assertions, one of which did not prove the other, lead to a complete investigation of the affair so far as it was possible and also brought to light that both Customs and Immigration officials are looking into the matter.

When the actress disappeared, all her jewels, of which she had quite a number, went with her. She had worn them the night before at a ball given on the ship and the passengers, as well as several of the ship's officers, were familiar with them. There also is missing a gold mesh bag, highly valuable, which the star used constantly and in which she carried her money. She had a plentiful supply of ready cash in both American and British banknotes, as some of those who were witnesses of the bag's contents testified.

Originally, the story was that the stewardess in charge of Miss Empress' cabin carried dinner to the star in her room, went back later to get the dishes and, finding it not been touched, became worried and reported the incident to the purser. An investigation immediately was started, the entire ship gone over, it is said, but the missing actress was not found. This was after the ship had left Halifas, into which port it had put to discharge passengers for Canada.

Now, it developes that several sailors on the ship said that Miss Empress was known to have been about the upper deck in sailor uniform and that she mingled with the crew the night before the ship made New York. This, it is asserted, was known to many of the passengers and to officers of the ship and that the last time she was seen in sailor's uniform was the last time shewas seen at all.

The star easily could have gotten away in a dodge of this manner. Her reputation rests on her representation of male characters on the stage, and it would have been no hard matter for her to have successfully impersonated a sailor, fireman or steward, hide herself until the proper time to appear, and then disclose herself to an amazed public.

The public would be amazed of course, that she should successfully have passed the inspectors of the Immigration bureau, but the inspector would not be amazed. In fact, they would be peeved, not to say highly insensed. And the Customs authorities, with Miss Empress bringing into the country all the dutiable articles she is accredited with wearing and owning, naturally would becurious as to why she had not made a declaration. In addition, the State Department at Washington will have a few inquiries to make as to why pass-ports were not properly vised, and if they were properly vised why they were not presented at the port in the official manner.

If Miss Empress turns up in the United States, she doubtless will have an astounded public; but she will be astounded herself from more angles than one and those who connived with her will enter into it also. Last Sunday, the New York American carried a full page tsory sobbingly depicting the disappearance of the "beautiful actress in the wild, wild waves".

TO BECOME STUDIO

SAN FRANCISCO, Cal., Nov. 15.—Rumors are current here that the California Building, of the Exposition, will be dismantled and transformed into a huge motion picture studio, to be used by Los Angeles and Frisco picture concerns.

MRS. WILL KING ROBBED

SAN FRANCISCO, Cal., Nov. 15.—Claire Starr, in private life Mrs. Will King, has reported the theft of several valuable articles from their apartment at the Wilson Hotel, on November 10th. The thieves got away with a sealskin coat and squirrel cape valued at $1,000, and a suit of clothes belonging to King, valued at $50.

OAKLAND HOUSE CHANGES

OAKLAND, Cal., Nov. 15.—Ye Liberty Theatre, which, for the last few years has been playing high class vaudeville acts and motion pictures, and lately has been the home of a Dramatic Stock Company, has abandoned its former policy and will hereafter, play standard road attractions, with K. and E., and Shubert shows as the mainstay of i"s policy.

MEEHAN'S NEW PLAY OPENS

LOWELL, Mass., Nov. 13.—At the Opera House last night, the Lowell Players presented John Meehan's new play, "A Man's Job," a drama that will find production in New York in the Spring under the managerial guidance, it is said, of William Harris, Jr.

It is not the first play Mr. Meehan has had produced. It is the third here, in fact, and all of them have been taken over for a metropolitan showing, none other than Devid Belasco having one of them.

The story is built on war time fact and the scenes are laid in this country. Bob Simms, a soldier of fortune, has traveled about the world enough to know its bright sides, as well as its dark. Just previous to the outbreak of the war, he had been in the Secret Service, operating in Alaska, and it is there he is discovered at the opening of the play, busily running down insiduous activities of the "mailed fist." Among the manufacturers in this country unconsciously coming into the power of the enemy is one, "Thomas Ashley," who is as much surprised as any one when he is confronted yith the facts. It develops, then, that the person most concerned in the conditions is a long lost half-brother of Simms, turned traitor to his country and now a true worshipper of "Me und Gott."

The love interest is introduced by bringing into the action the red blooded daughter of Ashley, who is awakening to the foolishness of the dollar worshipping society in which she has been reared. Simms falls in love with her and through the following three acts the two work to bring about the successful end and incarceration of the enemy manipulators.

The characters are true to life, not a bit overdrawn and never are called on to do the impossible or even the improbable. There are strong scenes that border on melodrama, but they are carried through to reasonable conclusions by clever climaxes.

INFRINGEMENT SUED READY

The suit brought by Darcy and Wolford, play brokers, against William Stoermer, the motion picture producer, will probably be tried in the Supreme Court this week.

The play brokers allege that Stoermer has infringed on a copyrighted play belonging to them called "The Tidal Wave". The complaint sets forth that Stoermer produced an eight reel motion picture bearing the same title, and, although it is not alleged that any of the subject matter contained in the play was used in the wording or plot of the motion picture, Darcy and Wolford contend that they are entitled to an accounting by reason of the alleged infringement on the title.

An interesting feature of the suit is the fact that, although not restrained from eshibiting the picture, Stoermer has failed to release it during all the months the suit against him has been pending, waiting for a court decision in the case.

"FIDOS" START MAGAZINE

The "Fidos"are soon to have a magazine of their own called "Fido". Contributions are now being gone over for the first issue, which will go to the hands of the printer next week after being passed on by the Council Board. It is planned to make the magazine interesting enough to appeal to the lay reader, and it will probably be put on sale at the news-stands. Julia Neville is its editor. T. Morse Koupell, assistant; Harry Chaffin, business manager; Frankie Bailey, circulation manager; Earle Embay, treasurer; and Helen Sinnott secretary. The sheet will be issued twice monthy, priced at 5c the copy. No definate size has yet been settled on, but it probably will be eight pages.

"MERRY MARY BROWN" WEAK

SPRINGFIELD, Mass., Nov. 13.—Oliver Morosco's newest musical comedy, "Merry Mary Broyn," given its premiere here this week at the Court Square Theatre, has some enjoyable melodies by Alfred Goodman' Vera Michelena also has some gorgeous gowns, wearing them in quick succession' Charles Judels tries his best to put life into the piece' But that is all the good that can be said of it'

The book is inane' Certainly there is no plot to be found in this:—A woman had too many husbands, that is, there were three of them all at once. The first she thought had drowned, so she married the second. Supposedly, he killed himself, so she tried it for the third time. After that she fell in love with another man, and somehow she found herself free to marry him.

Mr. Judels did his best but the funniest thing he did in the way of business was to direct a lone cornetist in the pit. This effort was good for many laughs.

Helen Shipman, in the chief feminine comedy role, did little, successfully, but dance. She was engaging in this. She tried to make her humor infectious, but failed. Lynne Overman, not one of the principals, was the funniest one in the show.

The best songs go to Miss Michelena. They are "Mary Brown," "You and Me," and "My Lady Fair." Mr. Overman sang a second edition of Charlotte Greenwood's "Haig and Haig" in "Linger Longer Letty." Also the chorus used the same dress pattern as did the chorus in the aforementioned play.

New York doubtless will see the play, but Mr. Morosco and Elmer Harris, who wrote it, will have a lot of work to do on the piece before it will make a great hit with metropolitan audiences.

MORNING SHOW DOESN'T GO

The plan to run "The Dancer" at matinees and morning performances, instead of evenings, because of the scarcity of Broadway theatres, was tried last week and failed utterly. At the matinees, the show played to houses less than half fulll, while at the morning performance on Wednesday, there was hardly a corporal's guard of paid admissions in the house. The plan was so unsuccessful that the Saturday morning performance was called off.

AMERICAN WHEEL RE-ORGANIZED

eports of a complete re-organization of the American Burlesque Wheel were heard on rBoadway Tuesday, following the conference between big men of the circuit which has been on for several days. The change, it is said, was necessitated because a half dozen sohw owners in the west Were preparing to break away at the end of this season and from a circuit of their own, with about twenty houses already lined up.

The American however, got into touch with the men in charge of the idea and agreed to re-organize, as a result of which T. H. Herk is moving to New York for he has been elected president of the wheel. George Gallagher is now general manager, taking George Peck's place. These two men, it is said, will direct the future policy of the Wheel.

Sites for new houses have also been obtained in Cincinnati and Cleveland, where theatres will be built. The American shows will play the Empress Cincinnati until the new house for which the building plans have already been filed, is completed.

Warren B. Ivans retains an interest in the Haymarket, Chicago, now owned by the Columbia Amusement Company and will remain as the tenant there booking the shows of the American Circuit.

Enforcement of Child Laws Closes "Daddies" in Chicago

Judge Arnold, Acting Upon the Application of Several Societies, Decides That Performance by Youngsters Is Violation of Illinois Labor Law.

CHICAGO, Nov. 17.—Judge Arnold, acting upon the urge of several societies here, to-day forbade the continued performance of the several children who are part of the "Daddies" cast, playing at Powers', and the show was compelled to close to-night. His ruling was based upon the Illinois labor laws.

According to the Illinois Child Labor law, a youngster cannot commence work until seven in the morning and cannot be worked after seven in the evening. Therefor the matter was caled to the attention of the juvenile court to determine if the management of "Daddies", had violated the Illinois Child labor law. The judge had to decide if the stage work is injuring the health of the children, spoiling their education and morals. Assistant States Attorney Robert E. Hogan was assigned by the Juvenile court to represent the children.

A few days ago petitions were filed in the Juvenile Court asserting that the children should not be permitted to continue their acting. It alleged that "the theatre atmosphere is harmful", that their education is being neglected and that such occupation was not beneficial to their health. The children's names are Lorna Volare, Aida Armand, Mildred Platz and The Quinn Twins, William and Edward. Their ages range from five to seven years.

Lorna Volaire and Aida Armand, receive $150.00 a week and the other three get $75 each. Their mothers accompany all the children.

"BLIND MAN'S BLUFF" POOR

BALTIMORE, Md., Nov. 17.—"Blind Man's Bluff," a farcial romance by Pitts Duffield, under the direction of Hartley Cushing, opened to-night at Ford's Opera House. If last night's performance had been the production of a college dramatic society it could not have been a more flat uninteresting, almost absurd piece of work.

It was probably the purpose of the playwright and producer to give in "Blind Man's Bluff," a refreshing, clean entertainment, for it is a farce of the unsophisticated, naive variety. But, as it appears, it is amateurish in acting, dull in plot and situations and muddled with unnecessary dialogue.

The plot is built on a man hating pact of three girl college chums who have suffered in love affairs and in some way lost their illusions concerning men. They proclaim they are held together by the "bond of their lost illusions." So, they get themselves a country home and no man is allowed to enter there. Then comes the professor of anthropology, who stumbles into the wrong cottage, next the husband of one of the girls, disguised as a plumber, and, finally, a handsome aviator is landed in their garden, having had engine trouble.

The aviator is badly injured, apparently, and must have his eyes bandaged for weeks, so the doctor insists that he must be nursed back to health by the three girls, and very soon an affair develops between the invalid and one of the girls. The plumber also wins his wife to a promise of eloping, and the third member of the man hating household is won by the anthropologist, for she herself is preparing a thesis on the subject of anthropology. This happy ending is not brought about, however, until two of the lovers are landed in jail.

Gaston Glass, playing the aviator, showed maturity and art in his very charming portrayal and Miss Florence Coventry handled a minor part with dignity. The professor was the usual stammering, rather simple professor of the farce, with his wrinkled clothes and absurd little flat hat and Arthur Allen made him rather amusing. Miss Dana Desboro, the leader of he man-haters, is very pretty and played with rather more effect than Miss June Congreve and Miss Faye Cusick, her chums. Others in the cast are Frank Holland, Margaret Lewis, Mildred Beverly and John F. Ryan.

MIZNER PLEADS GUILTY

Wilson Mizner, the playwright who, some time ago, was arrested in a raid upon a gambling house on Merrick Road, Nassau County Long Island, pleaded guilty last week before Judge Smith, of the Nassau County Court, to a charge of running a gambling house. He was fined $1,000 and sentenced to one year, but the sentence was suspended on condition he keep out of Nassau County.

POSTPONE "CAVE GIRL"

The production of "The Cave Girl" has been postponed by Comstock and Gest.

BILLIE BURKE PIECE OVER

WASHINGTON, Nov. 17.—"Caesar's Wife," Somerset Maugham's new play, starring Billie Burke, opened here to-night at the National and was received with cordiality by a big society audience. The piece furnishes a good vehicle for Miss Burke and Norman Trever, in the chief supporting role, has the best part he has had in nearly two years. The play showed symptoms of verbosity in the first part which slowed up the action rather badly, but the act is altogether introductory and can easily be condensed.

Maugham's theme seems a trifle vague, as presented to-night,, but it is a story of the triangle in which he apparently seeks to point the theory that love sometimes follows admiration and deep respect. The climax, in its present form, is a bit ineffective and will, probably, require considerable experimentation to strike the proper note. From the viewpoint of atmosphere, acting, dialogue, drama and settings, it is delightful. It seems to have a considerable edge on "Too Many Husbands" from the standpoint of atmosphere, though it is romance and makes little or no pretense at comedy effectiveness.

Maugham has laid "Caesar's Wife" —not a very expressive title, incidentally—in Cairo. A British consul, past middle age, has married a young girl, only to see her fall in love with his dashing young secretary. The situation soon becomes intolerable and the wife confesses. The husband, however, sympathizes instead of blames and shows his unfaithful wife a sturdy manliness that, in the end, inspires the girl's admiration and later her love. Aside from its demonstration of British qualities, the play is not particularly strong. But, it was presented in splendid fashion and its cast is exceptional.

PHOEBE WHITESIDE
Featured Dancer, with
ANATOL FRIEDLAND'S "MUSICLAND."
PALACE, NEW YORK, THIS WEEK, NOVEMBER 17th
PERSONAL DIRECTION, ROSALIE STEWART

KANSAS MANAGER SUED HERE

Claiming tha a divorce decree obtained against her in the Circuit Court in Kansas City, Mo., the degree having been entered last March, is invalid Mrs. Bessie Fitzpatrick has started a suit for divorce in the Supreme Court here against John B. Fitzpatrick, now manager of the Shubert Theatre, Kansas City, but who was formerly manager of the N. Y. Hippodrome, when the Shuberts controlled it several years ago.

In her complaint, filed in the Supreme Court by Theodore F. Van Dorn, her attorney, Mrs. Fitzpatrick alleges that, in August 1917, at the Hotel York, her husband was guilty of misconduct with a woman known as Mabel Marsh; that between August 1 and 18 of this year he was guilty of misconduct with the same women at 224 West Ninety-ninth Street and at 552 Riverside Drive.

The answer of Fitzpatrick, filed by Iacob Klein, his attorney, after denying the allegations relating to his misconduct, sets forth that they were married here March 29 1900. They continued living in New York until the Summer of 1916, at which time he received an offer from the Shuberts to manage their theatre in Kansas City. He accepted the offer and, when he asked his wife to accompany him to Kansas City, he avers that she refused to do so. He then went there to assume his duties without her.

In 1918, Fitzpatrick sets forth in his answer, he brought an action for divorce against her in the Kansas City Circuit Court, basing his action on alleged desertion. In May, 1918, Mrs. Fitzpatrick filed an answer in the Kansas City suit against her and, in addition, filed a cross bill of complaint against her husband, alleging adultery and naming as co-respondent the Mabel Marsh whom she mentions in her present New York suit. In her cross bill, she asked for alimony and counsel fees. Her cross bill was dismissed.

Subsequently, Mrs. Fitzpatrick, through her Kansas City attorneys, made a motion to reinstate her cross bill and the motion was granted by the Circuit Court. In March of this year the suit was tried in the Circuit Court, Mrs. Fitzpatrick being present at the trial, which resulted in a verdict of divorce being granted against her in Kansas City.

Annexed to Fitzpatrick's answer in the divorce suit filed here by Mrs. Fitzpatrick, is a certified copy of a divorce degree purporting to have been granted in Kansas City and attested by the clerk of the Circuit Court of Missouri in Kansas City.

The papers in the Supreme Court divorce action were served upon Fitzpatrick last August while he was here on a visit.

SKINNER HAS A HIT

BUFFALO, N. Y., Nov. 15.—"The Rise of Peter Barban," in which Otis Skinner is starred, received its premiere at the Majestic here and has all the marks of a hit. It was written by Maud Skinner, the actor's wife, in collaboration with Jules Eckert Goodman'

"The Rise of Peter Barban" is a comedy, but gets out of the usual rut, being based on an Italian's passionate love for his child and the many sacrifices he makes for her' Skinner is seen in the title role and gives a remarkable portrayal of a difficult and unsual character, for Peter Barban has a violent Latin temper and, at the same time, is possessed of a good heart, filled with generosity to an extreme'

As Angela, the daughter whom Barban worships, Ruth Rose is both pleasing and winsome. O. H. Clarence, as Alfred Peyton, has a difficult role but acquits himself in the part with a great deal of credit. The others in the cast give convincing portrayals'

McIntyre And Heath Are Hosts To Former Pals

Entertain and Banquet Minstrels of Days Gone Bye—Famous Team Has Now Been Together Forty-Five Years and Still Going Strong

James McIntyre and Thomas Heath, known to three generations of theater goers as the team of McIntyre and Heath, last Wednesday celebrated their forty-fifth year as partners in the business of making the world laugh. In the afternoon the gave a guest matinee at the Forty-Fourth Street Theatrue, where they are playing in "Hello, Alexander", to twenty-six old time minstrels, tweuty odd members of the Actors' Fund Home and representatives of all the papers and then invited the whole lot to the National Vaudeville Artists clubhouse for a seven course dinner.

In the afternoon, playing their show, the two stars cut loose. Their regular lines and wheezes went by the boards and the introduced a lot of personal matter which brought many a big laugh from the boxes, where Art Yulo, Lew Benedict, Bert Marion and all the old timers sat. They were received on their first entrance with applause that lasted fully five minutes and was stopped only when Tom Heath stepped to the footlights and made a little speech of appreciation. He spoke for himself and McIntyre, and when he had finished, the audience was in a most sentimental humor.

The first act went off in dashing fashion, and then Dan Quinlan a familiar figure as interlocutor with many a famous but now gone minstrel troupe, introduced Augustus Thomas, the playwright, as a special speaker for the occasion. Mr. Thomas spoke brilliantly and glowingly of what the occasion meant and turned his words neatly at the end by telling a joke that, he said, he had heard McIntyre and Heath tell thirty years ago. At that, it got a big laugh.

Hi Henry, probably the most famous of the old time minstrels, was then introduced and made a short speech from a box.

Later, however, at the club, was where the reminencing gave fullest vent. Everyone was in his or her seat by six o'clock, with Dan Quinlan again acting as master of ceremonies and he began the "business" of the banquet with the reading of several telegrams. Wires were received from J. P. Tumulty, Secretary to the President, conveying the President's good luck Governor Smith, Mayor Hylan, E. F. Albee and other notables. Mr. Albee was to be present as the guest of honor, but found it impossible to attend because of illness and his telegram was a long one of appreciation. It was from B. F. Keith, whose estate and circuit of vaudeville theaters Mr. Albee now represents, that McIntyre and Heath received their first engagement in theatricals. The place was in Boston, the time forty-five years ago, and the salary $30 a week.

Through the soup, the fish and the duck, everyone was fairly occupied with the business in hand; but with the salad Dan Quinlan introduced Lew Benedict, eighty-six years young, and then the fun began. He made a speech and told some jokes which got grim scowls from the old timers for the whiskers they had on them but the younger generations, crowded on the mezzanine floor and leaning over, listening, laughed heartily. He was followed by Chas. A. Morris, who once gave Jim McIntyre a job down in Louisville. He kept the job only about five minutes, when he was hauled along to another sphere of endeavor and this was the first time he had met Mr. Morris since.

Henry J. Sayers, composed of "Ta Ra Boomdeay", in its day more familiar than any other hymn or anthem, arose next and said a few things. He was followed then by Fred Wilson, ninety-two years old and dean of all the minstrels. In a voice that would do credit to a man not half his years and with a vigor of delivery that was almost physical exercise, he recited his speech. He actually recited it, for it was all in poetry and, furthermore, was of his own compostion. It stopped the show.

Following Wilson was Barney Fagan, king of the hoofers. He and his blarney, for which he was famous in the past, got over to loud acclaim. Then came Sam Scribner, who once was a minstrel. In fact, there are'nt many things in amusements that Sam has'nt touched on at one time or another.

Then came F. F. Mackay, of the Actors' Fund Home, who paid on eloquent and touching little tribut to the two they all were there to honor.

Ed LeRoy Rice then was introduced and went through some of his stunts as the human encyclopedia. Here and there about the table he picked one after another and told, off-hand what town he was born in, the day and the year. It was an exhibition that brought gasps of surprise from many present.

As final speech-maker, Jim McIntyre told a number of incidents, humorous and sentimental. It was at the close of this that he turned to shake hands with Chas. A. Morris, whom he had not met in fifty years.

It all ended with everyone in a bustle to go, for McIntyre and Heath had waited up to the very last minute before they began to make a dash for the theatre, where they had to go on for the evening show. It was just as well, perhaps, for the crowd would have wrung ta god right arm off of both of them.

Those of the old time minstrels in attendance included Bert Marion, T. F. Thomas, James H. Dawson, Otto T. Johnson, Jerry Hart, Hi Henry, Joe Norcross, Major John F. Bark Fred Wilson, Dan Quinlan, Henry J. Sayers, Chas. A. Morris, Lew Benedict, Barney Fagan, Tom Lewis, Francis T. (Pop) Ward, Bob Richmond, James H. Decker, John Unsworth, Billy O'Day, Arthur Yulo, Billy Payne, Charles Heywood and W. H. Salt Jr.

'SHADED HER EYE,' SAYS WALTERS

NEW ORLEANS, Nov. 14.—"I put a shade on her eye for fooling with me," was one of the statements made by Eugene Walters, the playwright, who forfeited bail of $100 in California, in explaining how he came to strike Nina Whitmore, a motion-picture actress who is suing him for $50,000.

Walters has been visiting friends in New Iberiam while a bench warrant in California is out for him. He said that Miss Whitmore gave him to understand that she was single and that he took her from the "Follies" and placed her in motion-pictures. He claimed he later found out that she was going with a motion-picture actor and she then told him she was married. "The California sunlight is bright and I put a shade on her eye," was how Walters put it.

He also said that while he has been visiting he has written a new play he is bringing to New York.

"FORBIDDEN" IS POOR

WASHINGTON, D. C., Nov. 17.—If Dorothy Donnelly has tried to paint a picture of post-armistice conditions in Germany, she has succeeded in "Forbidden," her new play, which opened here to-night with Martha Hedman in the leading role. If she has attempted, however, to write a melodrama that would be acceptable to the average theatre-goer of 1919, she has failed.

"Forbidden" is the story of an American officer who, secretly, defies the regulations against fraternizing, to enter into a love affair yith a German countess. Regardless of the prejudice against the girl, they decide to brave the world. The girl, however, accidentally discovers her lover to be the slayer of her brother, four years previously, and, so far as one can judge, she rebels against such a union and the love interest ends in a tragic vein. It is a story with some of the atmosphere of "Where Poppies Bloom," though it is laid in a German Schloss. The dialogue and situations are crowdd with hokum and murder is done frequently to capture a laugh or a sigh. The play takes three acts to get under way, its situations are "planted" with sophomiric amateurishness and it collapses in its final episode without effectually pointing the moral of its story, which is: Shall American soldiers marry German girls?

Miss Hedman seems unable to inject any fire or spirit into a part that, at best, is lethargic and stodgy. She takes refuge in a non-committal tranquility, for which one blames her not. Most of the time, the star is sidestepping situations which have their only value in illustrating conditions among American soldiers in occupied territory.

In spite of its general hollowness as a bit of playwriting, the piece includes several splendid characterization contributed by William H. Hareourt, Benjamin Taggart, Claire Mersereau, Hermine Shone and others. Richard Barbee, in the role opposite Miss Hedman, seems badly miscast, for he fails to lend more than a fleeting note of sincerity and strength to his part.

BOSTON "JESTERS" HOLD COURT

BOSTON, Nov. 15.—Boston's theatrical club, the Jesters, composed of theatre managers, press agents, motion picture people, and those allied with theatrical enterprises, held its first session tonight. With Geoffrey Whelan sitting as chief justice, court was held, and with a stern hand, fines were imposed on everyone present, plaintiff, defendant, witnesses, spectators, jury and judge alike.

Armed with a cash register, the court entered at 11 o'clock. The session was concluded at 12.45, when everyone repaired to the banquet hall of the Copley-Plaza, where the revel occurred. Among those present were Sophie Tucker, Florence Moore and William Hodge. The money taken in fines goes to the Boston Record Coal Fund and the Boston American Christmas Basket Fund.

TO MARKET OSCAR'S INVENTIONS

Incorporated at $100,000, a company has been formed to launch the Oscar Hammerstein Tobacco Striping Machine, invented by the late impresario several years ago. The new corporation plans to place the machine which mechanically strips cigar stems, there-by eliminationg the "by-hand" method in present use, on the market immediately. Named in the corporation papers as the officers of the new company are, Mrs. Oscar Hammerstein, president and vice-president, and A. H. Blumenthal, secretary and treasurer.

DISBAND "NIGHT BOAT" CO.

Owing to the shortage of theatres Charles Dillingham has been compelled to disband the company which he had gathered for "The Night Boat".

NEED 3,000 FOR THIS SHOW

More than 3,000 people, including a score or more of principals, nearly 900 chorus members, more than 100 musicians, to-gether with several hundred stage hands an a large business force, will be neccessary for the presentation of "The Wayfarer", which will be produced by the Interchurch World Movement at Madison Square Garden for a period of five weeks, beginning December 15.

According to E. M. Willis, chairman of the advisory committee, the decision to present "The Wayfarer", is based on the tremendous spiritual impression this spectacle made at the Centenary Celebration in Columbus last Summer where, although overshadowed by the rest of the celebration, there was not a vacant seat at any of the twenty-three performances.

New York was seleced for the production because of its vast and variede population and because of the great effect this city would have on the success of later productions, elsewhere.

According to Lawrence H. Rich, who was responsible for the staging of the piec and who has charge of the production in New York, in producing the spectacle at the Garden no drops will be used. A great half-dome designed by Max Leonard will serve as a back ground for the needed atmosphere. At the present time he is negotiating with professional interpreters of spiritual roles to portray the principal parts. Steps have been taken to assemble the large number of supernumeraries required and the double choirs. The chorus will be composed of carefully selected voices, while the choir will be chosen from a volunteer list of 3,500 now being enlisted in the churches throughout the metropolitan district.

The story of "The Wayfarer" is that of the average man who is experiencing the discouraging reactions of life. With despair at his side, he almost looses hope in the potency of Christianity. How he regains his faith is told in eight scenes, six of which closely follow Biblical history, with solo, choral and orchestral accompaniment throughout.

Mr. Rich, in staging the spectacle, is assisted by Percy Vivian and rehearsals are now under way at the old Greenhut Store on Sixth Avenue. The music is under the direction of Henry Hadley and Tali Essen Morgan. Theo aKrle, tenor Helen Newitt, soprano and Benard Ferguson have been engaged as soloists. There will be 100 paid chorus members, the remainder volunteers.

UP-STATE HOUSE RE-OPENING

ENDICOTT, N. Y., Nov. 15.—A new addition to the Lyric Theatre here has been completed, and the house can now provide for vaudeville and legitimate attractions. It will re-open on Friday evening, Nov. 21, with the DeRue Brothers Minstels as the attraction.

Ben H. Dittrich, manager of the theatre, has announced that the house will have a policy of motion-pictures during the first four days of the week and, on Fridays and Saturdays, will feature vaudeville or legitimate productions. Ten cents will be charged during the afternoons and fifteen cents in the evening.

COLLEGE COACH RE-ENGAGED

WILLIAMSTOWN, Nov. 17.—Albert Lang arrived in town this morning to take charge of the production of the play soon to be put on at Williams College. He has already successfully coached dramatic productions at this college for a number of years and has been re-engaged for the coming year.

He coached the Cap and Bells society in its productions of "Green Stockings" in 1916-17, "Helena's Husband" and "A Good Woman" in 1917-18. The play to be presented this year has not been decided upon yet, but "The Rejuvenation of Aunt Mary" is under considera-

Aldermen Trying to Frame New Ticket" Spec" Ordinance

Old One, Sponsored by District Attorney's Office, Proving Ineffective, it is Now Sought to Make Revocation of Licenses Possible Without Conviction of Accused Violator

Practically admitting that the present city ordinance passed to control the sale of theatre tickets by brokers, is worthless, the Board of Aldermen has started the framing of a new measure which those behind it hope will make Leo Newman, Louis Cohen and all other pasteboard speculators shut up shop and go out of business. The new ordinance, it is said, will provide for the revocation of licenses by the Mayor, the Commissioner of Licenses or other city Magistrates and will require all individuals engaged in ticket speculation to be separately licensed.

The new ordinance will take the form of two amendments to the present law. Under the first, licenses can be revoked whether or not the agent implicated in an alleged violation of the law, is convicted. The second provides that speculators and theatre ticket agencies shall obtain a license for each location from which they operate. As the ordinance now stands, revocation of licenses may be attempted only by application to the Supreme Court and an agent may get one license and operate in as many different places as he desires.

These proposed amendments have been approved by the Commissioner of Licenses and will be introduced by Alderman William B. Collins at the next meeting of the Board of Aldermen. When seen last week, Collins expressed himself as confident that the proposed amendments will be adopted. Co-operation in its enforcement has been promised by all parties concerned, including the law abiding ticket agencies, who are limited under the present ordinance to a speculative profit of 50 cents each in excess of the regular box office prices.

As the result of a conference held in th office of District Attorney Syann last Tuesday, immediate steps will be taken, it is announced, to curb the theatre ticket speculators. Present at the conference were William A. Brady, Alf Hayman, Lawrence Weber, Sam Harris, Arthur Hammerstein and Malcolm Douglas, representing the managers, Edward Swann, District Attorney, William McBride, representing McBride's, Inc., the ticket agency, John Daly, Chief Inspector, John Gilchrist, Commissioner of Licenses, and Alfred J. Talley and Edwin P. Kilroe, Assistant District Attornies.

The subject was gone into by all the parties concerned, each citing recent experiences, and all offering suggestions as to what would be the best method to follow in the future. Brady, as spokesman for the managers committee, said that if the managers took concerted action he had no doubt that practically all the unlawful speculation now prevailing in theatre tickets could be stopped.

STELLA MAYHEW GOES IN

Stella Mayhew last week replaced Grace Ellsworth as the principal comedienne of "Suite 16", F. O. Whitney's new musical comedy now playing in Detroit. Miss Ellsworth was not satisfied with her role, after the try-out changes were made. The show opened week before last in Syracuse and is playing on tour, waiting for a chance to come into New York.

Kelly and Stanley, a dancing team from vaudeville, also have been added to the cast, doing their specialty as an interpolated number. Sam Silver, one of the original members, had his part so cut that it was almost entirely eliminated and he resigned and is now back in New York.

THEATRE ROBBED OF $2,000

San Francisco, Nov. 16.—Two bandits broke into the office of the Hippodrome in broad daylight, and, after forcing Manager Edwin Morris to open the safe, took $2,000 in cash. The robbery took place at ten A. M. On the arrival of the police, they found Morris had been bound and gagged. No trace of the robbers has been found as yet.

ACTOR SUES FAIRBANKS

San Francisco, Cal., Nov. 15.—Ernest Butterworth, a vaudeville actor, has entered a suit for $100,000 damages against Douglas Fairbanks, claiming that while he and some friends were guests at Fairbanks' studio, the picture star threy him over on his head in order to amuse some friends. The stunt resulted in Butterworth's face being disfigured, he says.

SOTHERNS LEAVE BOSTON

Boston, Nov. 15.—Sothern and Marlowe closed their engagement here tonight, after playing for two weeks at the Boston Opera House. They gave "Hamlet" during the matinee performance and "The Taming of The Shrew" in the evening.

SHUBERT AND MARCIN JOIN

Lee Shubert and Max Marcin have organized a new play producing corporation which will also produce and control plays written by other authors than Marcin.

The corporation is known as the Nicram (Marcin's last name spelt backward) Producing Company, Inc., with a capitalization of $10,000. Marcin, it was learned, will receive $5000 worth of the capital stock, in return for which he will turn over to the corporation valuable contracts he holds with several dramatic authors, notably Eleanore Gates, who wrote the "Por Little Rich Girl", one of Arthurs Hopkins' earliest Gates, who wrote the "Poor Little Rich ford made her last appearance on the legitimate stage.

Lee Shubert is to be president of the new company, Max Marcin, vice-president and Nathan Burkan, Marcin's attorney, will represent him as secretary of the corporation; William Klein, attorney for the Shuberts, will represent Lee Shubert as treasurer. No announcement has thus far been made concerning the plans of the new company.

NEW ORLEANS OPENS OPERA

New Orleans, Nov. 14.—The opera season opened here to-night, under the most auspicious conditions, professional and social. It was a gala affair and all society was in attendance.

"Samson and Dalila" was the opera selected for the premiere. Mme. Caro Lucas was in the title role, with M. Milhaut as Samson. Others of the cast were Henry Weldon and M. Paulus. M. Bergalonne directed an orchestra of forty pieces. Productions to follow are "Thais," "Cavalleria," "Aida" and "Les Cloches de Cirbeville." Prices are from 50 cents to $3.00. Henry B. Loeb, associated with Louis Vernade as impressario, is financing the season.

ROBERT HYMAN AND VIRGINIA MANN
Featured in the one act comedy playlet
"$5,000 A YEAR"
BY ALAN DINEHART
PLAYING KEITH TIME. ORPHEUM THEATRE, THIS WEEK, NOV. 10th
DIRECION, M. S. BENTHHAM

MET WARDROBE WOMEN WIN

Wardrobe women and dressers of the Metropolitan Opera have been granted their demands for a salary increase and a schedule of shorter hours. Beginning with the opening of the opera season, the women at the house will receive $25 a week and dressers will receive $2.25 a performance. They will work from noon to the close of night performance, with an hour off for dinner. Wardrobe women are to be employed by the season, or for a stipulated length of time, and in the event of an off night, there is to be no cut in salary.

The increase and the new time schedule were granted last Wednesday, after the workers at the Metropolitan, operating as a union, had presented their demands to the management. The announcement became generally known Monday of this week, after a closed meeting of the wardrobe women and dressers Sunday night, held at the temporary headquarters, 307 West Fifty-Fourth Street.

The Metropolitan is the first to give in to the demands of the women, made originally about three weeks ago, and it probably is an indication of what other managements will do. Recently, the wardrobe women and dresser, organized but not yet an official union, presented demand to all the other New York managers and the schedule was substantially the same as the Metropolitan has granted. In the event that all managers do not grant the new scale it is likely that those who hold out will have trouble on their hands.

Nearly all the women are organized. In the past week, there has been unusual activity on the part of Mrs. M. Aangle, business agent for the union, who has visited every theatre in the city and has received numerous applications from the road. She has also been in conference several times with Hugh Frayne chief organizer for the New York State Federation of Labor and an active participant in conducting the recent actors' strike. He is helping, materially, to get the new organization properly functioning. The official title of the association as it now stands will be the Theatrical Wardrobe Attendants and the registered number of the local with the American Federation of Labor will be Union No. 16,770.

ecause of sudden and apparently successful activities in other cities, there is some doubt now of an affiliation with the Actors' Equity Association, as previously reported. The general impression seems to be that the new body will receive a charter direct from the A. F. of L., remain independent of affiliations, with other theatrical unions, conduct its own affairs and be responsible only to the national organization itself becoming the parent body for other locals throughout the country and, probably, Canada.

This condition has been brought about through the formation of the wardrobe women and dressers of the Chicago Opera Company into a union and their application to the local body for affiliation. Workers in this line throughout Canada also are forming, with Toronto as the headquarters, an alliance to include North America, functioning over the same territory as the I. A. T. S. E. This probably will cause the formation and establishment of a local at either Los Angeles or San Francisco to take care of Coast workers and another at New Orleans to handle the women in the South and gulf states. That will create five locals, out of which it is then proposed to form an executive committee on international affairs.

Those who work in the motion picture field will also be taken in and, as soon as the women who work in the theatres have been organized, a concerted effort will be made to line these up. A number of them already are members of the local union and they are being approached in the other cities

VAUDEVILLE

MARTIN BECK TO PRODUCE, IS REPORT

WILL SET NEW PACE IN VAUDE

Martin Beck, head of the Orpheum Circuit, is to again make many vaudeville productions of his own, according to reports that are current. Arthur Felicke, who, in years past, was Beck's right hand man in the production of vaudeville novelties, will, it is said, resume his old role in Beck's new plans.

Felicke recently returned from Europe, bringing yith him numerous foreign ideas that can be made into novelties for American vaudeville. It is said that it will be upon these ideas that Beck and Felicke will work, while, in the meantime, Charles Bray and W. L. Passport, both of whom are now abroad, will continue to send over ideas for Orpheum novelties, which will be whipped into shape by Beck and his associates.

Beck has been in constant conferences during the last month and has made several flying trips to Chicago, where his bankers are located. It is said, he plans a wholesale expansion and revolution in the Orpheum Circuit, and it is expected that many new Orpheum theatres will soon be in the process of erection.

During the past year, the State Lake Theatre, in Chicago, has surprised even the most hopeful of optimists from a boxoffice standpoint, and similar theatres in Milwaukee and New Orleans have been very successful financially. All these theatres play the lower priced Orpheum acts in connection with an attractive feature picture.

With the building of a new Orpheum Theatre in Memphis, the old Orpheum will probably take its place in the State Lake chain.

LESLIE BENEFIT HAS GOOD BILL

The benefit to be given to Bert Leslie at the Cohan & Harris theatre on Sunday night promises to be one of the big affairs of the season. An enormous bill will be presented and the following have promised to appear, Sam Bernard, Pat Rooney and Jazz band, 4 Haley Sisters, Mercedes Diero, Mosconi Bros., Donald Kerr, Miller & Mack, Little Billy, Bugs Baer, Tom McNaughton, Walter Hoban, Damon Runyon, Sid Mercer, Ring Lardner, Will Crutchfield and the 60 Arizons girls from the Capitol theatre, Thos. E. Shea, Harry Fox, Harry Kelly, Frank Faye Bernard Granville, Lillian Lorraine, Irene Franklin, Tom Lewis, Larry Clifford, Dan Quinlan, Frankie Heath, Franklyn Ardell, Felix Adler, Jimmy Hussy and Eddie Miller.

E. F. Albee has already sent a check for $1,000 to the fund.

NEW SPA THEATRE OPENS

SARATOGA, N. Y., Nov 15.—The Congress Theatre, just completed, opens for the first time to-night, featuring a vaudeville policy. The house will change it's bill every Monday and Thursday with acts booked by the Walter J. Plimmer offices in New York. E. S. Benton is house manager.

START CHESS TOURNAMENT

Chess enthusiasts belonging to the National Vaudeville Artists will have a chance to show their aptitude for the game when, on December 1st, a chess tourney will begin, open to members only. It is being arranged by Robert H. Bertram, who estimates that several hundred entries will be listed by the time the tournament is ready to start. All players will have an equal chance, because all entrants will be handicapped according to their ability.

There will be no entrance fee, but a number of prizes will be awarded. N. V. A. members on the road who are chess fans are urged to write in and will be given a chance to play their games when they get to town, for the tournament will extend over several months. Chess dopesters claim that among the hopeful are Jess Marshall, Joseph Hurlburt, Henry Chesterfield and Tommy Meaghan.

ANDRE SHERRI BANKRUPT

Andre Sherri, who, among his other theatrical activities, has been producing acts in vaudeville, has filed a petition in bankruptcy, with liabilities of $7,411 and assets of $13,450, consisting of accounts due. Among the creditors are T. B. Harms. Francis, Day and Hunter and Ziegfield Follies, Inc., $1,278; People of the State of New York judgment claim, $1,000, which he says has been paid and satisfied; Mais Motor Truck Co., $568, and Evelyn Cady, $725.

Among those who he claims are owing money to him are the Neptune Operating Co., Brighton Bach, $6,000, and the Plaza Restaurant, Brooklyn, $4,200.

HITCHCOCK MAKES CHANGE

Jerry Hitchcock, who has been booking acts on "the floor" for the Ray Hodgdon office, has severed his connection with that agency and become connected with Rose and Curtis.

GIVE BLACKWELL'S ISLAND SHOW

The National Vaudeville Artists will conduct a benefit to-night (Wednesday) for the Catholic Chapel on Bleckwell's Island. The entertainment, which will consist of ten or twelve vaudeville acts, will be held at the Central Opera House.

ANTI-BOLSHEVIK ACT STOPS

Salon Feldman, the Anti-Bolshevik speaker was taken out of the bill at the 81st Street Theatre last week, after doing one day's performances. He was "discovered" by Reed Albee and booked for a tour of the Keith circuit of houses.

At the 81st Street, the management found that patrons were not interested in Feldman's line of lalk and that people walked out on his act. Miss Juliet filled in for him during the remainder of the week.

WILLIAMS REVIVES "HUNTING"

arney Williams, who some time ago abandoned his act "Hunting", to go into the producing end of the game, has decided to resume it again, and, consequently, has reorganized the act. He has been booked for a tour of all the Keith western time.

ROSENOR WRITING REVUE

George Rosenor is writing a new act for Dan Sherman and Company, called "Ya, a Chap and A Jap". With Sherman will appear, Mabel De Forest, Jim De Forest Lottie June, Arthur Young, Lois Fanelli, Chief Tenderho, Johnny Haw, Janet Cunningham, Eddie Mortimer and a chorus of twenty.

BRITISH HALLS TO BOOK ONLY TWO FOREIGN ACTS

NO MORE ALLOWED IN BILLS

LONDON, Eng., Nov. 16.—Acording to a resolution passed by the executive committee of The Variety Artists Federation an organization which has for it's members all the variety performers in England, no more than two imported acts will be allowed on any English vaudeville bill at the same time.

This measure is taken in order to protect English acts and soldiers, who, prior to their enlistment or call to service, had been actors. Of late, the influx of foreign acts, including American, has been so great that many returning actors have found it impossible to get work. Feeling that these men should be given preference over all other acts, the Federation started an agitation for the exclusion of imported acts. However, the Labor Ministry, asked to intervene in behalf of the Federation, declared that it had no power to prevent acts from coming in, and that only the Federation by a mutual agreement, could effect any betterment of the situation.

A large portion of the trouble came about in this way. Many American soldies who had been actors, or who discovered in the army that they could entertain, stayed over in Europe, were discharged, formed acts, and began playing in English variety halls. Their success was instantaneous. Many English actor, also returning from the war, found that the market was overcrowded with acts of their kind, and, also, that the public had discovered a new novelty, namely the American soldier acts. They complained to the Federation which in turn vomplained to the Labor Ministry.

The recent action of the Federation, while equitable to the English performer, is also just to others, inasmuch as the demand for foreign acts, especially American turns, is great enough to allow for the even distribution of all such over here at the present time.

NEW A. & H. HOUSE RUMORED

SAN FRANCISCO, Nov. 16.—It is rumored that a new theatre will be built here for the Ackerman and Harris circuit. The house is to be erected at the corner of Golden Gate Avenue and Taylor Street, facing Market Street.

ROONEY MAKES RECORD

The new act of Rooney and Bent, which has proved a recordbreaker from both artistic and box-office standpoint, has been held over at the Palace for a second week. The original Palace booking of this team was for one week only, but it is now very likely that they will be booked for a third week. Last week the team played on the highest salaried bill ever booked at that theatre, with the exception of the Sarah Bernhardt engagement, doing about $28,000 on the week.

CLAIM ACT INFRINGES

Moran and Wiser have formally vomplained to the National Vaudeville Artists against the vaudeville team of Johnson, Baker and Johnson. They claim that this trio has infringed upon their entire routine.

NEW ACTS

Sam Kessler and Sid Clare opened a new girl act with nine people during the last half of last week.

Ann Butler, who recently arrived in New York from the Coast is rehearsing a new act written for her by Andy Rice.

Marvel, the deaf and dumb dancer, opened in a new act last week, booked by Sol Unger.

Brown and Jackson are having a new act written for them by James Madison.

"Vaudeville A La Carte", is the title of a new girl act now in rehearsal under the direction of Joe Woods. Marion Worth and Fred Bernard have been signed for the leading roles.

"The Cat" is the name of a new playlet by Edmund Burke, which will receive its break-in next week. It is being produced by Lewis and Gordon.

Jean Maddocks, who has been featured with "The Four Marx Brothers" for the past few seasons, left the act last week and is now rehearsing a new dance offering with Al Gibbs. The act will open next week under the direction of Rosalie Stewart.

Agnes Truesdale, who formerly did a single, and Jack Winton, are rehearsing a new singing and dancing act which will open soon.

"Apartment 68" is the title of a new playlet, with four people now in rehearsal under the direction of Max Hart.

Fred Hagen and Company, in sketch called "Turning 21", with four people, will open this week under the direction of Arthur Lyons.

Gerald McCormack and Fanny Purcell will open their act during the last half of this week at Loew's Lincoln Square.

Ford and Hewitt will open a tour of the Loew circuit in Atlanta on Dec. 1, booked through Billy Atwell.

"Unearthly Romance" is the title of a new vaudeville offering now in rehearsal under the direction of B. S. Stewart.

Beulah Poynter, a stock actress, is going into vaudeville with a new comedy sketch entitled "Dear Doctor".

Dorotheo Deyo, a female baritone, will be heard shortly in a new singing specialty under the direction of Joe. Maxwell.

Willy Zimmermann has a new act called "At the Peace Table", with four people, which he will open at the Fifth Ave. Theatre New York, Dec. 4-6.

Wilda Holt Wakefield is rehearsing a new novelty single which will break in on the big time next week at Proctor's Mount eVrnon. She will be assisted by Ross Thompson at the piano.

SHEA ENTERING VAUDEVILLE

Thos. E. Shea, the legitimate actor who, for years, has been starring with his own company, is going into vaudeville and will open at the Royal December 1st. He has selected big scenes from three of his best known successes "The Cardinal", "The Bells" and "Dr. Jeckyl and Mr. Hyde" which he will present with a company of five.

SALLIE FISHER HAS NEW ACT

CHICAGO, Ill., Nov. 15.—While playing the Palace here this week Sallie Fisher volunteered the information that she will appear in a new playlet, which has been written for her by Clare Kummer.

DATE SET FOR DANCES

Hereafter a formal dance will be held at the National Vaudeville Artists' clubrooms on the first Tuesday of each month.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

The management will probably cut the running time of several acts as the show ran until 5.40, and there is ample room to curtail the time of two acts in the last half. The arrangement of the programme is not up to the usual standard on account of a wait of two minutes between the first and second act and it would be advisable to place Phil Baker in the number two and Bruce-Duffet in third position.

The pictures opened and were followed by Texas and Walker, a good looking pair who spin ropes and uncovered some new stunts that were heavily applauded. Miss Walker works the spins with both hands and won individual applause for her good work. Texas told a few jokes while whirling the "cord" and secured some laughs. The act is deserving of a better spot, as it has much merit.

Bruce-Duffet Company, in "Thru the Keyhole," has hit upon a novelty in sketch form that, with an even break as to position and without the handicap of a long wait, would have scored a sensational hit. Two drops are employed, the latter being a huge keyhole, where the action takes place in which a chauffeur, applying for a position, is told by the "Madam" (Margot Duffet) that he must have speed and other qualifications. He proves that he has speed by kissing her. Of course he is engaged. Dan Bruce and Margot Duffet are artists and read their lines to perfection.

Phil Baker opened with a line of talk that contained little or no merit. However, as the act progressed, he gathered in enough laughs to entitle him to a hit. Jo Jo Lee assisted in a box and the act went over after Jo recited in rag-time.

James Thornton received a big hand on his entrance. He opened with a song and then went into his monologue appertaining to and touching on prohibition and topics of the day. He scored solidly and truly deserved all that came his way.

Anatol Friedland has a pretty act, but he should be more to the fore, as each of the company have more to do than he has. However, his melodies were well sung by Lillian Berse—who was handicapped by a cold. Phoebe Whiteside danced well and won a big hand, Marie Hill looked cute and strutted around to the delight of all. Neal Mack was convincing.

Pat Rooney-Marion Bent and Company, held over for the second week, scored emphatically. Pat never danced better and Mlle. Marguerite and Frank Gill, were a sensation. Lopez' kings of harmony kept everyone in motion and Zella Rambeau, Lillian Fermoyle and Lucille Love, did well with their assignments.

Grace La Rue appeared more becomingly dressed on previous visits, but sang in her charming manner as of yore. "Twighlight in Barakusk," "Jeunesse," "The Messenger," "Read Your Eyes," "Say It With Flowers," "Sweethearts I Might of Had," and "Bon jour ma belle" were delivered expertly. Joe Daly accompanied at the piano.

Whiting and Burt bowed off at 5.30 after singing seven songs to much applause. We cannot recall any act that has held them in like this pair of song delineators. They surely went over with a bang.

Mlle. La Toy's Models is one of the best posing acts in the business and the statue like poses met with hearty approval. J. D.

RIVERSIDE

As an opening act, "Muddled Mixtures," presenting Billy Potter and Effie Hartwell, is well named and scored from the very start. These two clever artists have gone in for the original, and, after witnessing their offering, one must agree with them. They both dance and sing in a manner above the ordinary, to say nothing of their sensational acrobatic work.

Luba Meroff, with Ben and Sonia Meroff, had little trouble in singing and dancing themselves into a big share of applause in the second spot. The two young ladies possess particularly pleasing personalities in addition to pleasing voices. Their song offerings were rendered in a manner far above the ordinary, in that they were well phrased, sung with perfect diction and were never unmusical. Ben Meroff proves himself to be a dancer par excellence, where Cossack steps are concerned, but as a celloist he is no better than the average instrumentalist to be heard in any cafe about town.

Ed Gallager and Joe Rolley, in their military travesty "The Battle of Whatstheuse," an act that has a laugh in every line, had little trouble in making a name for themselves as comedians of market ability..

Ed Lowrey and Irene Prince have a comedy skit in "50-50," that is bound to please although not over strong in construction. These two young people possess ability, and Lowrey makes an ideal "nut," while Miss Prince, with her "cry-baby" voice, makes a charming appearance in her tight fitting cloths. This act scored a big hand which it well deserved.

Anna Wheaton and Harry Carroll won a decided hit in closing the first half of the program. Miss Wheaton sang a number of Carroll songs, including several selections from "The Little Blue Devil," in a charming manner.

Following intermission, Maryon Vadie, danseuse, and Ota Gygi, violinist, assisted by Constantine Kobeleff and Wilbur Chenworth, presented an act which, from an aesthetic standpoint, ranks among the best to be seen upon the variety stage. Mlle. Vadie is a dancer possessed of charm and whose knowledge of dance-tchnique is made evident by her interpretations. She is ably assisted by Kobeleff. Ota Gygi plays his instrument with understanding.

Someone once asked "What's in a name"? If that someone is fortunate enough to sometime see Phil Baker, he will know, because when he appears upon the bill he receives nothing short of an ovation from the audience. Baker is a comedian who possesses the needed something to put his material over and leave the audience crying for more. He was more than successful here and was forced to make a sort curtain speech.

"Extra Dry," a girl and music act sponsored by William B. Friedlander, is well named; it is extra-dry. Friedlander has woven some rather tuneful music about the weakest of books and has been none too careful in his selection of cast. Aside from the costumes and elaborate stage settings this offering has nothing but its musical setting in its favor. E. H.

COLONIAL

Herbert's Leaping Hounds, aided by an aggregation of other animals, opened the show, with Bill Rock taking the headline honors.

Harry Coopr, with some songs and stories, followed an dcleaned up a neat little hit. He delivers his songs in a pleasing voice and has a number of funny stories which he tells in a humorous manner. He got away to a good siezd hit, which was enhanced by his rendition of a medley of old time numbers, which he sang with the Empire City Quartette.

Harry Cooper, with some songs and stories, followed and cleaned up a neat blonde miss, offered a comedy playlet from the pen of Willard Mack. The story of the piece is an old one, it concerning a jealous wife and a strong willed husband. They cannot agree and the audience is treated to the spectacle of a family feud, not at all unlike the real thing. The dialogue is very funny.

Glenn and Jenkins, in a negro comedy skit entitled "Working for the Railroad," came next. These two boys are comedy artists who have a vehicle that fits them like a glove. They had the gallery in fits of laughter and those boys on top sure can laugh. Glenn and Jenkins have a comedy act that, in due time, will be numbered with the classics. Not only do they know how to deliver comedy, but they have some pep in their feet.

According to the program announcement, the next act was "Broadway's latest find," Vie King, and the audience was to be treated to the last word in the art of jazz. For further particulars see our new act department.

Following intermission and "Topics of the Day" came Vinie Daly, billed as the international prima donna, who offered a repertoire of numbers including some very old ones. She has a nice voice and wears a pretty blue costume which fits her well.

Billy Rock, assisted by a bevy of beautiful girls, in an act that is costumed and staged to the topnotch of lavishness and perfection, came next. He is headlining and we can easily understand why, for he has an act that is beautiful, from whatever angle you may care to look at it. He makes several changes of costume, himself, going from afternoon dress, to a "Tommy H'Atkins," then to evening dress, from which he again switches to Chinese robes and back again to evening dress. The act is composed of a series of specialties showing how Rock, a cosmopolitan, has wandered all over the world in search of amusement and love, and how he finally finds it. The last scene, in particular, should be remembered, for it is one of the most enchanting and yet withal, simple, bits of business, the writer has seen in a long long time. The girls with Rock are all clever.

Al. Sayne, bills himself as the "singing beauty." He is. An assistant, who works from the orcnestra pit, helps him to get a lot of his laughs. He act scored a hit, and, after amusing the audience for quite some time, made way for Winston's Water Lions and Diving Nymphs, in a display of aquatic ability and form, on the part of the girls. The act held them in till the last drop of water had splashed on the stage. S. K.

ALHAMBRA

Alexander Sparks, with Florence Seeley and John Roberts, started the show with their "Kat Knaps," in which Sparks and Roberts play the parts of a "tom" and "tabby." The offering is well staged, and the trio do their work excellently.

Mabel Burke and Sidney Forbes, in "The Old Time and Modern Song Revue" found favor and were applauded heartily both during the act and on its close. Forbes delivers the modern songs in a good voice and found the audience ready to fall into the choruses with him. Miss Burke needs no comment upon her personality and voice, for she is an all-round favorite.

Guy Voyer and a pretty young lady, who deserves equal billing with him for the amount of work she does, pleased ith their comedy offering which they call "Never Again." There is one thing that Will M. Houghton, the author of the playlet, is to be given credit for,—he gets away from the stereotyped romantic ending of most playlets of this type. For the story tells of a young man and a young girl, who meet in a Pullman train, both having just secured divorces from their respective wife and husband. They start a conversation, which leads to love talk and songs, written by Milton Schwarwald who, by the way, was programmed twice, the other billing being with "Once Upon a Time". Despite the fact that the young man makes love to the girl, and the girl encourages him contrary to rule and the expectations of the audience, they decide that they shall not marry each other, but shall retain their newly secured freedom. The patter is bright and the songs delivered nicely.

Thomas F. Swift and Mary E. Kelly have, without a doubt, one of the cleverest two-acts to be seen. There is one serious part in the act, which is delivered by Miss Kelly, when she shows a wonderful insight into the makeup of a good many of the young men of today. Swift is a dandy comedian and, with the gags contained in the offering, has every opportunity to show it. Miss Kelly sings very nicely. In fact, they are a team of exceptional merit.

"Once Uupon A Time", is one of those playlets that goes a long way towards proving the truth of the editorial on billings which was published in The Clipper last week. The programme calls the act a "fantastic musical farce with Jack Princeton and a splendid cast, including Leon Leonard." We concede that it is a farce, but where the fantasy came in, remains a mystery.

Brennan and Rule opened the second half and sang their way to a big hit, with a repertoire of their songs.

Dorothy Dickson and Carl Hyson, assisted by the ten piece Biltmore Cascades Orchestra conducted by Mox Dolin, offered their dance routine, intermingled with instrumental bits. The orchestra is one of the finest we have heard i nvaudeville, and in addition, is a decided relief from the number of jazz bands which have been over-running vaudeville of late.

Bert Hanlon stopped the show despite the fact that he went on at a late hour. Hanlon has a dandy monologue, and puts over some first-rate gags.

Dolores Vallecita and her Leopards closed the show and went well although there were a few walk-outs. But, as Hanlon said, "Leopards always have hard spots." G. J. H.

VAUDEVILLE

FIFTH AVENUE

(Last Half)

A xylophonist, El Cleve, opened the program and set a pace for speed and dash. He is excellent in his line and played everything from a medley of Scotch airs to opera.

Hendricks and Stone, two men attired in evening clothes, one doing "straight" and the other a drunk, filled the second spot admirably. Hendricks, in a solo, displayed a voice of a timbre and volume that made it hard for Stone when he followed with a clever little character song. But he got over with it. He has a most infectious laugh that acts like a tickler when he uses it.

Doc Baker, appearing in the review, "Flashes," worked for sixteen minutes. His sketch is a real one, and, with the lightning changes he makes in the course of playing it, he is entitled to be classed as an artist in this sphere as well as a good performer. There is a dance team of boys, eight girls in the line and a prima donna. And every girl is good looking.

Marva Rehm, blonde and a comedienne of lively qualities, followed the sketch, singing four jazz numbers and shimmying to all of them. Her singing got over, but her shoulder work created no sensation.

On in the fifth position were O'Connor and Dixon, a team that ably held up the speed of the bill so far as it had gone. They are familiar to the audiences here and got a hand on their entrance.

Following came Harry Mayo, the tramp of the bariton voice. As a comedian, he isn't much, but that voice of his is all that could be desired. He sang only one solo, the Anvil Chorus, but it was with remarkable effect. His audience wanted more but he wouldn't give it.

Swift and Kelly were next to closing. Swift himself opened. They have a well framed two act, neither doing anything astonishing but getting over big through their cleverness.

The Kennedys, a dancing team, finished off the nine acts. M. F.

REGENT

(Last Half)

Lillian and Twins are a trio of acrobats whose act is a good one by reason of the interesting manner in which they perform equilibristic stunts. Lillian, herself, is a well built and muscular woman who, in her Amazonian proportions, suggests as much strength as each of her two male partners. Their act is considerably above the average of its kind.

Fred Weber is a very entertaining ventriloquist and will probably make his mark shortly in the big time houses. At this house he scored beyond any other act on the bill. He is assisted by a woman who proved herself useful but not important; uses his manikin to good advantage and, with the baby manikin that he uses toward the end, he will always be able to evoke lots of laughter, for he is perfection itself when it comes to imitating an infant's wailing.

"Just for Instance", in which Cato Keith is the featured player, is an interesting playlet because of the many good lines it contains. It has to do with the make-believe breaking up of a happy young couple's home, and its action moves so swiftly that one hardly notices the improbabilities of the tale.

Weston and Elaine worked fast and furiously with their patter and songs and, in the end, their efforts told, for they managed to win the sincerest sort of appreciation from the audience. Weston is a good looking fellow whose looks, rather than any great sense of comedy values, seem to be a vuluable asset to the present offering. Miss Elaine, on the other hand, is a throughly incorrigible comedienne droll to a fault, at times, but always appearing to give the best that she's capable of. Their's is a fine laughter-provoking offering.

Lane and Moran, a couple of young men, somehow failed to exude the dedree of humar that their breezy and energetic efforts portended. They chattered, danced and sang; but their act is so arranged that the weak spots leave an indelible impression. They are neat steppers, but their humor is, for the most part, pointless. And, unless we are very much mistaken, Moran seems to have no ear for music, for his singing sounded flat and decidedly off key. He could remedy this fault quite easily just by not singing at all.

The Rose Review, in "Songs and Dances of the Day", is an act that could scarcely be said to be above the average of its kind. The two girls in it dance neatly enough, but the man's singing failed to score, chiefly because he lacked animation; this, too, despite the fact that his voice is rather pleasing to the ear. M. L. A.

VAUDEVILLE REVIEWS

(Continued from page 9)

KEENEY'S

(Last Half)

Challis and Lambert opened the show with a musical and comedy act that was rather disappointing. They won considerable laughs, however, through the efforts of the woman. The instrumental work of the man and the comedy recitation by the woman are by far the best things in the act.

The Flying Weavers offered some sensational iron-jaw stunts. We would suggets that they cut out the attempt at artistic effects and confine themselves to iron-jaw work, at which they excel. They scored heavily, for their work appealed to the audience.

Merlin, assisted by a "plant" from the audience, and a stage hand, offered some sleight of hand and magic that mystified and amused. He has some clever tricks which he backs up with an excellent line of comedy chatter, keeping the audience laughing all the time it is watching him work. He made so favorable an impression that he was called upon to respond to an encore.

Walter LeRoy, and Company of two, offered a comedy sketch called "Neighbors", which amused the audience immensely. There are some very funny lines in the dialogue and LeRoy handles the greater part of these for all that is in them. There is only one line that might be eliminated and that is the "undershirt" gag. It's too ambiguous a line not to be taken suggestively, and this act needs no suggestive line to make it go. The work of LeRoy's support is all that can be asked for.

Following the weekly news reel, which interupted here, came Kelso and Leighton in a comedy skit, that leads nowhere in particular, but serves its main purpose, that of getting laughs, exceedingly well. They offered a lot of nut comedy bits that were greeted with roars of laughter from the audience. The last bit of business, in which the woman becomes intoxicated, was the biggest hit of the act.

Cunningham and Bennet offered songs and comedy in their usual manner and scored their usually resulting hit. These two, not only possess talent, but personality as well and combine the two for the best results.

Gillet's Monkeys and Dogs closed the show with an exhibition of intelligence that amused and amazed. The act won the plaudits of an audience that remained throughout.

"Told in the Hills", with Robert Warwick, was the feature. S. K.

PROCTOR'S 23rd STREET

(Last Half)

The three Herbert sisters opened the bill with a rather well staged dance and song offering. Although they all lack vocal ability, they dance fairly well and display a well stocked wardrobe.

Mack and Redding, in second spot, were received rather coldly. Mack, as a singer and comedian, leaves much to be wished for. Miss Redding, in ability, is about on par with her partner. Their act fairly bristles with what a very small time audience might call "pep," but which really amounts to a lot of noise, augmented by an equal amount of "hokem".

Grace Gibson and an unbilled pianist whom she introduces as a composer and singer, displayed little ability as entertainers and forced an encore on a highly bored audience. With the exception of lines that held a tinge of suggestion, hardly a laugh was scored.

Morgan and Gray, in a comedy playlet of suburban life, scored a fair sized hand. Neither displayed much abliity as actors, but they have a fairly well written vehicle, somewhat weak in dramatic construction but well sprinkled with laughs.

Nick Hufford, in a decidedly original offering that smacked of the nut variety, had little difficulty in registering one of the biggest hits of the evening, although that is not saying much, when one considers the mediocrity of the preceding acts. Hufford is a comedian of genuine ability and possesses the needed something about his personality that assures him success as an actor, on the variety stage.

In closing place, "The Fashion Minstrels", scored by far the largest success of the evening. This act which is of the big time variety with its bevy of good looking girls, its talented principals and well modulated stage settings, is bound to win distinction. Every number of the cast would have a good chance to be a success in a single and their combined ability places this offering among the high class girl and music acts. E. H.

METROPOLITAN

(Last Half)

Hanlon and Artnur opened the show with an exhibition of cycling stunts that pleased an overflow audience. Their performance, while not in any way extraordinary, is clever enough to hold the interest of an audience and they scored a good sized hit. The major portion of the work falls to the taller of the two, who not only does most of the difficult stunts, but providees most of th comedy, as well.

Lieutenant Charles Gerard opens his act by singing a number off stage and walking on at the conclusion. He has only one arm, his left, which he uses with exceptional dexterity in the rendition of several difficult piano solos. He also possesses a rather pleasing tenor voice. His numbers have been carefully selected and have been confined to ballads. He is assisted in his last number by a girl costumed as a Salvation Army Lassy. Gerard scored about the biggest hit of the show.

"Business is Business" is a sketch which deals with two characters resembling very closely the now famous "Potash and Perlmutter", and their business difficulties during the "slack season by cloaks". They have in their employ a certain very wise young miss who likes to run things in her own sweet way. Disliking her attitude, they discharge her, but, by a clever ruse, she not only makes them take her back at an increased salary, but makes them sign a contract to keep her for a year. There is a fourth character, an office boy, who plays a small part. The act scored a hit, provoking much laughter.

Rowland and Meehan offered a singing and talking act, the scene of which is supposedly laid in Ireland. Both play Irish characters, one an elderly Irishman and the other the son of his pal. Both possess pleasing Irish tenor voices which they use very well in the rendition of some native songs. They scored a hit, for not only did their singing appeal, but they have some very clever talk, which they deliver much to the amusement of the audience.

The Kinkaid Kilties a breath of the heather of Scotland, closed the show with a varied program of songs, dances, music and odd bits of business. The act went over with a bang, for there is a lot in it that is sure fire applause getting material. A dramatic recitation, "My Mate", was received with unbounded applause by the audience. S. K.

HAMILTON

(Last Half)

Aubrey and Riche, two girls, opened. They were a bit handicapped by their position, for, although the act closed with the setting in three, it is not the type of act that is generally seen in an opening spot.

Sylvester and Vance were supposed to appear in second spot, but refused to do so and cancelled their engagement here. A film, which was put on after the opening spot, was one of the old time two-reel features released by Biograph in 1902. D. W. Griffith directed it and in the cast appeared Jack Pickofrd, then a boy, and Harry Carey.

L. Wolfe Gilbert, assisted by Leon Flatow and Fritzi Leyton, the last two unbilled, offered his routine of songs and gave a good account of himself. Miss Leyton sang well and is now featuring a new ballad. Gilbert sang his old and new songs, all of which seemed to be well known to the audience.

Ezra Mathews and Company presented a comedy sketch with a cast of two men and one girl. The offering is pleasing, and, with a few weak spots changed, will find it easy going.

Demarest and Collette were the hit of the show with their musical, "hokum" and tumbling bits. The pair play their instruments well and handle the other material in their offering excellently.

Pilcer and Douglas closed the show. Miss Pilcer wore a very attractive variety of costumes, making a change for every number in the act. Douglas sings well and also handled the comedy portion of the turn nicely. Miss Pilcer also sang and danced with Douglas capably. G. J. H.

SUES RAILROAD COMPANY

FT. WAYNE, Ind., Nov. 10.—Charles Grohs, a vaudeville performer, is sueing the Union Traction Company of this city for $5 000 damages. Grohs was in a street car accident here sometime ago and claims that his injuries were such that he was forced to cancel his route.

AUDUBON

(Last Half)

With "Broken Blossoms" as the feature attraction during the last half of the week, the house was sold out early in the evening. When one takes into consideration that the theatre seats 3300, that is something worth bragging about, although Benie Jackson can boast that his house is always well filled in the evenings.

The Dobson Trio, all men, followed "Broken Blossoms with a dandy routine of strong-man stunts which they did very well. The trio go through their work smoothly and without showing any apparent physical strain, putting over some thrillers.

Eddie Allen and Buddie Walters, man and woman, are a neat little pair, possessing a lot of personality that will get them over in any house. The young man sings well and the girl, besides singing nicely, does some good work in a "kid" bit, which just seems to fit her. They received a big hand here.

John McGowan and Company, the latter consisting of a woman, look as though they will rival Charley Grapewin and Anna Chance some day. For McGowans work resembles Grapewin's to a startling extent and they use the same type of sketch that Grapewin would use. In the company is also a young boy, who comes in for a few minutes of conversation. While the offering is primarily a comedy, the plot is serious and excellently handled. McGowan should soon be seen on the big time with his offering, for it is easily worthy of a good position along the feature circuit.

Sidney Gibson and Lew Pollack were one of the big hits of the bill with their "nut" offering. We say "their", for although Pollack is primarily a pianist, he did put over a few stunts. Gibson sings in a manner that represents the word "nut" in its full meaning. The house couldn't get enough of them here and they took a number of encores.

Where the "Futuristic Revue" gets it's name, we don't know. Four women and five men are in the offering which consists of operatic singing, some of which is good and some "not so good". However, the audience here liked it immensely, for despite the fact that there were a few interruptions from a few who didn't like the act and showed it, the company received a very generous amount of applause.

HARLEM OPERA HOUSE

(Last Half)

If Prohibition hasn't done anything else for humanity, it has, at least, given the vaudeville wags plenty of new gags. On the bill at the Harlem, Inness and Ryan, Cameron Clemens Company, and Al. B. White all took flings at this dry wit, the latter devoting a goodly portion of his act to it. But the audience seemed to enjoy reminiscing over "the good old days."

The Harlequin Trio, opening the show, start their act off with considerable punch by entering from the audience and going right into a snappy song. The remainder of the act is confined to song and dance, with more stress on the latter. The act received a fair hand at the finish.

The Girl in the Inness and Ryan combination tries her hardest to be a nut comedienne, but the effort is forced. In fact, the whole first part of the act is forced. But, from the middle, it picks up speed. Her rendition of a suggestive automobile song is excellently sung. In the final number, the man renders his song nicely, while the girl appears at each chorus in a different flashy costume.

A crude playlet gets a number of laughs in the hands of the Cameron Clemens Company, but it is badly worked out and the lines are stilted.

Personality puts Al B. White over for a big hit. His material, in less capable hands, might fail utterly. But he delivers every word for all it is worth. He has good patter and renders several songs in a better-than-average way.

Finley and Hill scored a good hand with their song and piano act in which is introduced a "wop" stagehand who, when urged to sing, walks off with the honors of the act. The routine is well worked out and the numbers are sung with good effect.

The Ed Janis Revue was received mildly at this theatre. It contains a mediocre sister act, a fairly good danseuse, an excellent pianist and Janis himself. Why Janis should be featured, we are not going to attempt to guess. Most of his work is confined to dancing, which borders betwenn ordinary and poor. In the fancy ballroom dance, it is certainly of the latter brand, being as graceless an exhibition of the terpsichorean art as we have seen in a long time. The girls in the act are pretty, which covers a multitude of other things. The act is just a flash and nothing more. H. J. G.

VAUDEVILLE

VIE QUINN

THEATRE—*Colonial.*
STYLE—*Jazz Dancing.*
TIME—*Twenty-two Minutes.*
SETTING—*In Four-Special.*

Vie Quinn is, according to her manager, the latest jazz "find" of a jazz mad world. But, unlike most of these "finds," she possesses real dancing ability, in addition to the necessary wiggle that is the basis of all jazz dancing. Also, she has surrounded herself with an excellent supporting company, of which Frank Farnum is by far the best. Here is a boy that is a jazz dancer par excellence. Then there is the Memphis Five, who create the sometimes musical music for the jazz. Last but by no means least, there is an unbilled man who possesses a real singing voice.

The act opens with a song by the man in which he introduces the first dance number, supposedly a Japanese jazz dance in which we behold an exhibition of eccentric dancing, with the art of shimmeying as an extra added attraction. Then comes another vocal solo by our singing friend, after which Farnum and Miss Quinn burlesqued Rock and White's Bowery Dance, with some more extra added attraction, a la "shimmey." Then there is a jazz selection by the orchestra, after which we have another solo of the vocal variety. Farnum follows, with an exhibition of acrobatic shimmeying that is the hit of the act. This boy has control over every muscle in his body and he moves them all when he dances. Towards the end of this number he is joined by Miss Quinn and they have a "shimmey" contest with honors fairly divided.

While the shimmey craze lasts, we can hardly blame Miss Quinn for using her responsive shoulders to shake out a living, but we also believe that when it dies out, she will have sense enough to frame a real dancing act, for she has the ability, the looks and the partner for such an offering. As the act stands, the only fault the writer can find with it is the "shimmeying" part. There is too much of it on Miss Quinn's part. S. K.

"OVER YOUR HEAD"

THEATRE—*Fifth Avenue.*
STYLE—*Novelty.*
TIME—*Ten Minutes.*
SETTING—*In One and Full Stage.*

Programmed as "Over Your Head", Lou Lohmuller is the producer of a new novelty act. Its title is a literal expression of what it is, but in a mechanical, not a mental, way.

An unprogrammed girl, nicely costumed and singing in a fair voice, opens in one, holding the stage dark for over a minute after which the drop goes up on a full stage. Here is disclosed a very pretty setting, a rose bower, and, as the girl begins to sing, it begins to lenghten out into a runway leading down to and out over the edge of the stage, where, when it has completed its run it is over the first three rows, with the girl on it singing all the time.

Further novelty then is added, with the girl pulling down a swing and singing a swing song. It is a pleasing bit as a whole, but, to close the show, as it did on this occasion, is a hard spot for it. M. F.

NEW ACTS and REAPPEARANCES

FASHION REVUE

THEATER—*Broadway.*
STYLE—*Paris Fashions.*
TIME—*Thirty-five minutes.*
SETTING—*Full stage (Special).*

This act occupies a little over a half-hour for its exhibition and is presented with special settings. Fourteen girls, all said to be French, are used as mannequins. Richard Bennett is programed as presenting the show, for one of the big Parisian costumers.

There are four scenes and a tableau, beginning with a display of pajamas, morning robes and morning gowns. This keys the audience up to expect something real in the way of feminine artificial and physical charms, and, in the end no one is disappointed.

Scene two is entitled, "Secrets of the Boudoir," and after it was over the boudoir had'nt many secrets.

The third ensemble exposed afternoon gowns and of these there were about twenty, all of them simple and rather composed. So far as clothes are concerned, the following display was the one to hold the eye. This was a showing of evening gowns. There were over thirty of them, silver and gold, mesh, net and lace, silk and satin, and of more colors than the rainbow ever held. There were dignified gowns that covered up everything; chic gowns that gave the imagination a chance; bold gowns that accentuated rather than repressed the physical.

The tableau brought the real gasps. It is entitled, "The Evolution of the Bathing Suit." The first is the bathing suit of yesterday, coming down below the knees the ;second is the suit of today the one-piece toggery of the present; the third, the bathing suit of to-morrow, is nothing at all. The young lady of the scene wears nothing but her beautiful blonde hair. M. F.

DOC BAKER

THEATRE—*Mt. Vernon.*
STYLE—*Musical Tab.*
TIME—*Twenty Minutes.*
SETTING—*Full Stage special.*

Doc Baker has already played around in vaudeville for quite a few years as a protean artist, and, in his new production which is one of merit, he does some quick change work that is breath-taking.

Baker's offering is not a musical comedy, for, although there is a very thin theme that may be called a plot, the offering is really one that puts forth pretty girls, pleasant music, some dancing and singing.

In addition to a chorus of eight, all pretty and versatile, Baker has added the Pearson Boys, who do some dance bits very nicely, and Polly Walker, a little blonde, who is likely to be grabbed by some producer, if Baker doesn t watch her carefuliy. For this girl does not rely upon her looks to get over, but sings and dances in a very charming manner. Baker, himself, is on stage constantly, doing a number of different characterizations. He starts by doing "wop", makes some lightning changes, and, in one bit, does a burlesque "waitress" bit with a comedy song that is a great laugh number.

WILL CRUTCHFIELD

THEATRE—*Capitol.*
STYLE—*Lariat Spinning.*
TIME—*Twelve Minutes.*
SETTING—*Full Stage.*

As a lariat spinner, Will Crutchfield is an entertainer par excellance. His act in the Demi Tasse Revue at this house stands out as one of the most if not the most entertaining feature of the show.

At the outset, he appears alone and spins his lariat as a sort of overture to his more varied spinning efforts later on. After which he is the central figur amid a picturesque Western setting, surrounded by a bevy of lariat-spinning maidens who clog and spin their ropes the while they accompany him in the rendition of "In Arizona". His voice is somewhat weak, which was especially apparent in the remoter regions of this vast house.

But what he lacks in vocal ability he makes up in his masterly handling of the lariat. For, in this, he stands alone—even head and shoulders above Fred Stone and Will Rogers, the latter of whom is his cousin. He is a clean cut sort of individual, has a natural manner of doing things and does not have to rely on stage business to get across.

We might add that, at the finish of his act, where he stands on a pedestal twirling the lariat so that it finally encompasses his entire ensemble, gathered in a circle about him, he aroused enthusiasm in no uncertain manner. M. L. A.

NESI AND LEE

THEATER—*Fifth Avenue.*
STYLE—*Singing, Operatic.*
TIME—*Eighteen Minutes.*
SETTING—*In Four special.*

After an absence of six or seven years, Caesar Nesi, with a new partnerby the name of Minnie Lee, is back in vaudeville. In the period of his absence he has been studying in Europe, singing opera in Havanna and Rio and fighting in the Italian army. He comes back to his present sphere of endeavor fortified with all the experiences of the past half-dozen years to give him poise in his new offering. Poise is the outstanding effect. It is an act to dignify any program.

Miss Lee is discovered, with the rise of the curtain, prettily costumed against a light blue special setting. She sings a short number, then goes into "Ah Force Lui" from Traviata. Nesi then enters from the rear and his tenor is heard with billiant effect in "M'Appari", from Martha. The two close in one with a pretty duet number, sung in English. M. F.

DALTON AND CRAIG

THEATRE—*Mt. Vernon.*
STYLE—*Song and Dance Novelty.*
TIME—*Sixteen Minutes.*
SETTING—*In Three special.*

Using an opening song, about Aladdin's Lamp as the theme for the entire offering, this team, man and woman, worked out a pleasing routine of songs and dances that will please.

The man opens with a song, and in the back of the stage Aladdin's Lamp is shown.

BOWERS AND SAUNDERS

THEATRE—*Fox's City.*
STYLE—*Sister Act.*
TIME—*14 Minutes.*
SETTING—*In One.*

Two girls, well built, rather tall, and of good appearance, and who, in addition, possess melodious voices, make up this act.

They open with a popular novelty duet followed by a solo, comedy number and ballad, after which they sing another duet, using a popular love number. For an encore they offer a third duet number. They make a change of costume for each number they sing.

The girls have the goods, and know how to sell them, but the writer believes that a little kindly advise will not be amiss. What we would suggests is that they secure some "blues" numbers, as they have voices particularly well adapted to that type of song. This advise, if followed, will help to make a good act better.

HELENE VINCENT

THEATRE—*23rd Street.*
STYLE—*Singing.*
TIME—*10 Minutes.*
SETTING—*In One.*

Helen Vincent is a tall good looking woman, who offers a series of songs and recitations.

She opens with a number showing how popular tunes have been stolen from old time numbers. This is followed with a recitation in which she shows how a newly made widow buys her hats for a period of a year, changing her wants as the months roll by. Then comes a kissing song, in which there are several spoken lines anent the different kinds of kisses. She closes with a popular ballad.

"THE BEAUTY VENDER"

THEATRE—*Harlem Opera House.*
STYLE—*Comedy Singing Offering.*
TIME—*Eighteen Minutes.*
SETTING—*In Two special.*

Using a drop representing an East-Side street, with the doors to three houses shown, three woman and one man have turned out one of the best "hokum" character acts to be seen in vaudeville to-day.

The young man is "The Beauty Vender" and calls upon each one of the three women successfully. The first is a typical characterization of the kind of Italian woman to be found on Mulberry Street. She is dark-skinned and dark-eyed, and has a waist line that makes her a perfect 54 in size. Comedy conversation follows between the two, and, finally, the young man convinces her to try a sample of his goods, which he guarantees will make her beautiful.

His next stop is at the next door. Here a Jewess came out. Never have we seen a truer, better characterization in both physical apparance and accent. One would be ready to take oath that he was down on Essex Street. She, also, is finally convinced to try a sample.

His next stop brings him to an old maid. She also takes a sample.

All then re-enter, and from there on the offering is a sceam of laughs, with hokum all through. The manner in which the Jewess and Italian shimmyed would make Bee Palmer look to her laurels.

The offering is clever and very comical from start to finish, due mainly to the efforts of the three women. With the lines improved a bit, the act should be sure-fire anywhere. G. J. H.

STOCK AND REPERTOIRE

American Play Brokers Cleaning Up in Europe

Increased Demand for Popular Repertoire Companies in England and the Provinces Necessitates Increase in Number of Available Scripts and Managers Turn to America for Aid

Number of available end of the w The end of the war has been made the excuse for many things. Now comes a statement from the leading play brokers that the end of the war gave them an opportunity to enter the European field and clean up everything in sight.

As in this country the lifting of the feeling of oppression at the cessation of hostilities, resulting in the revival of the demands for amusement, brought about the formation of a large number of new companies that had never existed before. When these started working, they found that they did not have enough material on hand to work with, and being unable to find suitable plays for their purpose, they turned at once to American play brokers.

Among those who have reaped a harvest are Darcy and Wolford, who, up to date, have sold or leased for England, Australia and the provinces, no less than half a hundred plays. The Century play company, too, has sold quite a few in England. Sanger and Jordon have been doing well over there and the others are no exceptions.

This universal need of good plays on both sides of the Atlantic has resulted in a season of prosperity for the brokers which should show many thousands of dollars profit when the final accounts for the year are taken.

COMPLETE WISCONSIN CO.

J. L. Morrisey and Edward Vickery were in New York last week completing arrangements and selecting players for a stock company they will operate at the Plaza Theatre, Superior, Wisconsin. The name of the company has not yet been chosen, but will, in all probability, be "The Plaza Players".

In the company are, Edward Dawney, leading man, June Meredith, leading lady, Helen Robinson, seconds, Fred Wear, seconds, Marguerite Mason ingenue, Robert Reed, juveniles, Fred V. Armond, comedian, Morris Burr, characters, Dave Walters, general business, Bernard Suss, general business. Edward Vickery will direct the company and Morrisey will manage it.

The company will open on Sunday, November 23, with "On Trial" as the attraction. Other plays in their repertoire include, "Mary's Ankle," "High Cost of Living" "The Silent Witness", and etc.

J. ELLWOOD RECOVERS

J. Ellwood, the singing and dancing stock and musical comedy juvenile, who, for the last two weeks has been confined to the hospital with appendicitis, has fully recovered.

COLONIAL PLAYERS QUIT

BALTIMORE, MD., Nov. 14.—The Colonial Players, who have been appearing at the Colonial Theatre here, were forced to disband after two weeks of bad business. Several local bankers who were responsible for the company are reported to have got "cold feet" at the last moment and backed out of the venture.

AFTER PLAY PIRATES

The Century Play Company has received word that a Stock Company playing down through Maryland, have been pirating plays in which they hold the rights, and last week detected it using "A Pair of Sixes" and "Playthings", the latter under the title of "Everywoman's Sisters". Thomas Kane president of the company, immediately notified the district attorney at Chestertown, Maryland, to restrain them from using the plays. He is also placing the matter in the hands of Ligon Johnson.

RUMSEY PREPARING COMPANY

ERIE, PA., Nov. 17.—Howard Rumsey is getting together a company for some local theatre. He has engaged Elmer Brown as director, and Ralph Murphy as juvenile man.

PEYTON TAKES OVER COMPANY

CLEVELAND, OHIO, Nov. 17.—The Prospect Theatre has come under the management of Joe Peyton, who one week from to-day takes over the management of the theatre and stock company appearing there. What his first attraction will be, or what changes, if any, he will make, are not yet known.

STARTS WHITE PLAINS CO.

G. Glassmire is taking the Palace Theatre, in White Plains, New York, and will install a stock company there which will open on November 24th, with "The Cinderella Man" as the initial offering.

SHERMAN RETURNS FROM NAVY

Robert J. Sherman, with the Pickert Sisters Company, has just returned from sixteen months of detached service with the British Army, in France. He was a sergeant in the U. S. Infantry and was attached to the British forces as entertainment director.

While in France, Sherman was twice wounded and, after the armistice, was nest to The LeMans sector, where he assisted Madison Corey as director of entertainments. He has written several war sketches, and a new three act play called "The Lady He Mentioned", which was given its first production by the Pickert Sisters Stock Company last week.

GOES INTO PRODUCTION

BRIDGEPORT, CONN., Nov. 14.—Marjorie Mason, ingenue with the Poli Players at the Poli Theatre, here, is deserting the stock field for a regular production. She leaves the cast of the company at the conclusion of the present week, November 15th. She will be seen on Broadway about January 1st.

"MIRACLE MAN" BEING REVIVED

"The Miracle Man", by George M. Cohan, is being revived in stock and the first performance was given last week by the Prospect Players, in Cleveland and this week, at the Shubert Theatre in Milwaukee, by the Bainbridge Players.

JOINS MAITLAND PLAYERS

OAKLAND, CAL., Nov. 14.—The Maitland Players, who have been enjoying a very successful season here, have a new leading man in the person of J. Anthony Smythe, who joined them recently.

CHICAGO NEWS

GETS RIGHTS TO JAP NOVELTY

The rights to England, Ireland and Scotland for the Japanese novelty production called "The Belle of Japan", have been secured by Messrs. Flinders and Hartley, who purchased them from G. Harris Eldon, who toured with the production on the West coast a few seasons ago.

The English production will open in January with a specialty troupe of four Japanese women dancers and acrobats. Bessie Clifton, who played the title role in the West, has been offered the role for the English production and Eldon the comedy part in which he originally appeared., Eldon is considering reviving the piece for presentation in the East, where it has not been seen.

CHANGES IN SHOW

On Nov. 31 "La La Lucille" will open at the Colonial, with Sam B. Hardy, Janet Velie, Helen Clark, Lorin Raker, J. Clarence Harvey and others. "The Velvet Lady", which at present occupies the Colonial, will be ousted next Monday evening, when Fred Stone arrives with "Jack o'Lantern" to spend a fortnight in the windy city. There is promise of an abundance of musical comedy attractions for Chicago houses during the holidays. The Cort, Olympic, and possibly the Grand Opera House, will fall heir to musical comedy attractions.

KAHL REPORTED MARRIED

There are rumors hereabout that Sam Kahl, booking manager of the Finn & Heiman Circuit, was secretly married last week. Truth or no truth Kahl is receiving the congratulation of his many friends in the profession and he is taking them good naturedly.

WANT TO START PAPER

A company has been formed for the purpose of publishing a local theatrical newspaper, to make its appearance in Chicago sometime in January. It is said that the concern has closed negotiations with the founder of "Vaudeville", for all rights and subscription lists of that publication. The new publication may carry the title of "Vaudeville" "that pink paper".

EQUITY HAS NEW PLAN

At a meeting of the Actors Equity Association on Friday in Oriental Hall, Masonic Temple Building, it was decided to form a permanent Chicago council to contain 24 members who will have in charge all affairs of the organization in Chicago and west to the Pacific coast. The names of the members will be announced at a later date.

J. Marcus Keyes, New York representative of the Equity, who has been in Chicago looking after the interests of the organization, will continue in charge of affairs until relieved.

Messrs. Keyes, Cope and Leavitt have been apointed as a committee of three to clean up the local situation and investigate and see that every performer working out of Chicago is doing so on an Equity contract.

WOODS SHOW GOING BIG

"Up In Mabel's Room" has been accredited with having taken in $210,459 in eleven weeks. The receipts have exceeded, byy $14 658, the total of the former record holding production "Friendly Enemies". "Up In Mabel's Room" is said to be the greatest money drawing attraction in this country at the present ime.

ARLISS PIECE UNCONVINCING

"Iacques Duval", from the pen of George S. Kaufman, a New York newspaperman, has opened here at the Blackstone, featuring George Arliss.

The play is of foreign origin and was written with the intention of proving the right of science over every other human interest. But it lacks conviction and leaves much to be desired. In other respects, though, it has been splendidly done. Arliss does a wonderful piece of acting as Jacques Duval, a scientist wrapped up in the discovery of a new serum.

The plot starts with the triangle germ, but the old bromide is given a new twist. Duval is a great doctor who sacrifices everything to his work, with the result that he is on the verge of losing his wife's love. The third member of the triangle is the man who is trying to steal Duval's wife, a marquis who is, himself, a student of medicine. When discovered in a compromising situation by Duval, the marquis pretends that he came to the house because he was in slight need of medical attention. When Duval examines him, he finds that the marquis has tuberculosis. When he tells his wife about the diagnosis, she pleads with him to cure her lover.

So wrapped is Duval in science that the problem of curing the marquis is far more vital to him than keeping his wife's love and he administers his new serum to him in the hope of saving his life. But the marquis dies, whereupon the Council of Ethics charge him with experimenting on a human being. Duval who has implicit faith in his serum is afraid that his discovery will destroyed by the Council of Ethics, so persuades his wife to testify to them that her husband killed the marquis out of jealousy. At the eleventh hour, a letter is found from the marquis, to the effect that he died from self-poisoning because he could not accept life from the husband of the woman he loved.

Arliss is a wonderful actor but cannot gain the audience's sympathy in the coldness of the role that is his. Elisabeth Risdon is the wife. The lover is portrayed by Manart Kippen who gives a splendid characterization. Others in the cast are George Barr, Carl Anthony, William Seymour, Mrs. Arliss, Fernando Elascu, Spencer Harris, J. Palmer Collins and othres.

GAIETY STARTS VAUDEVILLE

The Old Gaiety theatre has been transformed into a vaudeville theatre and opened Saturday afternoon with acts supplied through the offices of the George H. Webster Circuit. The house is under the control fo Linick and Jacoby, who also have the Ziegfeld theatre. The policy will be four shows a day, using two splits. Eight acts will comprise the bill. It will follow the present system used by the McVickers, Rialto and State-Lake Theatres.

RUTH ST. DENNIS' HOME BURNS

Word reaches here from Eagle Rock City Cal., telling of the burning of the home of Ruth St. Dennis and Ted Shawn. Both artists narrowly missed death in the flames. Their expensive collection of costume designs were burned. Miss St. Dennis is said to have her home and property covered by insurance.

SOTHERN-MARLOWE DATE SET

The Sothern-Marlowe engagement is arranged at present for the Studebaker theatre, beginning Dec 15. There is a possibility of these plans being changed, however, to permit a continuance of "Take It From Me".

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THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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Is Censure Justified

There is such a sincere and dignified tone in the letter written by the Rev. Dr. John Roach Straton to Daniel Frohman declining to participate in an Armistice Day celebration, that one is impressed by his refusal, especially when he declares that "the moral life of actors and actresses is deplorably low". We wonder whether the lack of morality that seems to loom so large in the mind of Dr. Straton isn't really something that the reverend gentleman is loking upon with excessive severity.

There is immorality in the theatre of today. Nobody will honestly deny that. But, perhaps it is because people, since Adam and Eve, as the Bible points out, have been prone to immorality. Why the people of the theatre should be designated as the greatest and most persistent transgressors, though we fail to understand. In fact, among the very ingenuous, theatrical folk, all actor and actresses, are considered immoral people.

For our own part, we have failed to note that the members of the profession are any more immoral than the members of any other profession, not excepting the clergy. And it is our literary recollection that, in an age when the church was infinitely more dominant than it is to-day, notably throughout Europe and especially during the pre-Renaissance period in Italy, the ecclesiastical folk in large numbers were not above reproach by reason of the immoral manner in which they conducted themselves. We merely mention this in passing and not because we would impute immorality to the church of to-day.

But, to return to the theatrical profession of to-day, we would go so far as to say that, considering the opportunities it affords its members to act immoraly and considering the large number of people who are connected with it, it is probably no worse and no better than any other profession.

When the Rev. Dr. Straton deplored the "low morality" of actor folk, it is quite obvious that he had in mind a number of stories concerning them that are bandied from mouth to mouth and also the lurid tales of divorces and other affairs in which actors figure and which appear in the public prints from time to time. It probably didn't occur to Dr. Straton that a large percentage of the stories having to do with the private lives of actors are untrue; that even the newspaper stories, while essentially true, are so colored that they give the impression that actors and actresses in general are a morally irresponsible and essentially care free people.

What the reverend gentleman and a number of others, too, do not seem to be aware of is that at least a percentage of the girls in the foremost musical shows along Broadway, and, indeed, throughout the country, are good. These latter come, for the most part, of good families and lead wholesome lives. Those who don't lead such lives would probably conduct themselves in that manner if they were members of any other profession; excepting that, whereas in other professions their acts find them out, in the theatrical profession the newspaper oft times deem it good "copy" to find out and herald the immoral acts that are committed.

However, we are glad to note that several well known clergyman voiced opinions regarding actors and actresses and the theatrical profession in general that were opposed to the views expressed by Dr. Straton. For, in the main, it really appears that the theatre is more sinned against than sinning.

25 Years Ago

Col. John A. McCaull died at Greensboro, N. C.

Mike J. Kelly, burlesque owner, John De Alma, now at the Gayety Brooklyn, Lew Levingston and Family, Harry De Alma and Paul De Vine were with the Sells and Renfrow Circus on the Pacific Coast.

"The Sidewalks of New York" by Chas. B. Lawler and James W. Blake, was published by Howley, Haviland & Co.

George Backus was with "The New Boy" Co.

"The Land of the Living" was produced at the Grand Opera House, San Francisco.

"The Big Four" including Smith, Martin, Haley and Sparks, opened at the Orpheum, San Francisco.

Lillian Russell opened with "The Queen of Brilliants" at Abbey's Theatre New York, assisted by Hubert Wilke, Digby Bell, Spencer Kelley, Laura Joyce Bell, and Annie Meyers.

Carrie Turner opened in "The Coming Woman" at the Fifth Avenue Theater, New York.

"The New Woman" was produced at Palmer's Theatre, New York, with Wilton Lackaye, E. M. Holland, Chas. J. Richman, Ruben Fox, Mrs. D. P. Bowers, Annie Russell, Virginia Harned, Madeline Bouton and Georgia Busby.

Answers to Querries

G. L.—"Doc" Baker formerly did a protean act. He is now touring in vaudeville at the head of his own musical tabloid.

P. H.—The Dave Kramer who is now in "Roly Boly Eyes" is the same one that used to be with Morton in vaudeville. They did a black-face comedy act.

J. F.—The Mlle. Marguerite that is with Pat Rooney's act is not the same one. There is another Marguerite with John Guiran.

J. S. G.—"Experience" opened in New York City on Oct. 27, 1914. It ran until June 5, 1915.

H. L.—Harry Shea used to book the Sunday evening concerts at the Winter Garden.

Jim.—The George Hanlon who retired from the Hanlon Brothers became a clergyman. That was twenty-eight years ago.

D. L. S.—Arnold Daly was the first to present "Candida" and "You Never Can Tell" to the American public. He appeared in both.

C. H.—"The Intruder" was a three act play written by Cyril Harcourt, and presented in New York on Sept. 26, 1916, at the Cohan and Harris Theatre.

E. T.—Larry Reilly offered "The Irish Emigrant" previous to playing with "The Minstrel of Kerry". He is now appearing with another new one.

W. P. T.—Marjorie Rambeau started her suit for divorce from Willard Mack in February 1917. Nathan Burkan was her attorney.

G. N.—Henry E. Dixie was born in Boston on January 6, 1859. He made his debut at the age of ten in "Under The Gaslight".

Sam.—Both Dustin and William Farnum have appeared on the legitimate stage.

Rob.—Joseph Santley appeared in "From Rags To Riches".

A. D. T.—Marie Cahill and Richard Carle starred in "Ninety In The Shade"

W. H.—"The Black Crook Crook" was originally presented in 1866.

C. G. E.—Muriel Ostriche has appeared in pictures both as a star and as support to a star. Her latest effort was in "The Sacred Flame", with Emily Stevens. She was to have starred in a regular production, but it failed.

W. U. J—Francis Wilson is the president of the Actors Equity Association and George M. Cohan is president of the Fidelity League. The organizations are distinct from each other. Yes, you can join either one you wish to.

F. R.—William Fox owns about twelve theatres in New York. Yes, he also produces his own pictures. Harry Lipkowitz is manager of the Folly, Brooklyn.

F. E. A.—Lewis J. Selznick is the elder. Myron is his son.

D. C. F.—Leslie Morosco is a brother of Oliver Morosco. He is an agent.

D. F.—The Rivoli Theatre opened to the public on Dec. 27, 1917.

S. W.—Harry and Emma Sharrock once did a mind-reading act called "Over The Top".

S. J. L.—"The Reckless Eve" was produced by William B. Friedlander. Connie Craven was featured in it.

C. E.—The Avon Theatre, Rochester, inaugurated a straight vaudeville policy during Christmas week in 1917. J. H. McCarren was manager at the time.

W. P. K.—Harold Orlob and Frank Stammers wrote "Listen Lester". They also wrote "Hitchy-Koo, 1918", "Flo-Flo", and "Town Topics" among several others.

P. H.—"The Fair Barbarian" was a Paramount release.

Filo—Madame Petrova purchased Sam Harris' home at Great Neck, L. I., two years ago.

Phil.—W. Horlick, now with the Saramga Sisters, appeared in vaudeville before with a dancing act called "The Gypsy Camp".

W. G.—"The Twelve Pound Look" was one of Sir James Barrie's plays.

RIALTO BATTLES

A LINE OR TWO

Sometimes I'm very thankful that the country has gone dry
And if you'll only listen, I shall tell you why.
Now that the beer and whiskey are to flow no more,
I woo't have to listen to "The Face on the Barroom Floor."

HERE'S A GOOD GAG

She—What would you rather be, a regular stock broker, or a curb broker, with a lot of stock?

He—I rather be a broker wit a little private stock.

TOO MANY WAYS

With rumors of the Shuberts taking a slice of Scibilia's show and Harry Carroll and Harold Atteridge coming in on it also, the title "Fifty-Fifty" is hardly applicable any longer.

HEARD AT THE THEATRE

"I wonder where Bill Rock got all those pretty girls."

"Who do you like best, Wilkie Bard or Rae Samuels?"

"If these over-plump actresses don't stop trying to do the shimmee, it's going to keep me away from vaudeville."

"I hope the last act isn't much good because I've got to go home and get dinner started."

FAMILIAR HEADLINES

Augustus Thomas Writing Play.
Sale of Orpheum Circuit Rumored.
To Fight Sunday Shows.

OLD SAWS RE-SHARPENED

There's many a slip 'twixt the break-in and the Palace.

A booking in the hand is worth two in the bush.

'Tis better to have performed and flopped than never to have performed at all.

All is not gold that glitters, for there 's 5 per cent to the agent and 5 per cent to the booking office and a 10 per cent royalty and—but it's a sad story.

HERE'S YOUR CHANCE

Now that several United States Court justices have ruled that Prohibition was illegal, here's a chance for some young actor to spring a gag about their being "good judges' of the question.

OUR OWN DICTIONARY

Hand—That which all performers have, yet seldom get.

Hit—That which many strive for, and some get, sometimes, someplace.

Holiday—In the legitimate an extra matinee with pay. On small time, two extra matinees, and pay if you can get it.

Ham—A much maligned word, usually applied to an actor who has not been cured of his believe that he is a star.

Hebrew Comedian—The fellows they write Irish songs for.

Hero—A six foot four individual who smokes perfumed cigarettes and saves the heroine at the expense of a six foot villain.

WHY NOT NOW

Inasmuch as the Government is getting after theatre ticket speculators on the ground that they are profitees, by making money without working for it, we would suggest the following eliminations along with them.

Theatre managers—Who are only kept there to annoy critics.

Booking agents—Who make money because someone else works.

Authors—Who live by means of their ability to steel some one else's material.

Critics—They tell others how to do things they can't do themselves.

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DANCING ACTS
ACROBATS
MAGICIANS
JUGGLERS
ETC. ETC. ETC.

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the Egyptian Novelty Number by George Fairman.
can be played either as a fox-trot or one-step

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Vocal Orchestrations in any key.

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a veritable sensation.

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State what arrangement is required, and if for voice, what key.

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BURLESQUE

AMERICAN IS RE-ARRANGING ROUTE

NEW HOUSES CHANGE WHEEL

At a series of meetings lasting over a period of three days, at which the directors of the American Burlesque Circuit were present, several changes in the route of the Circuit were arranged. The meeting was attended by George Peck, George Gallaghar, I. H. Herk, Leon Laski, attorney for the circuit, and Sam Levy and Harry Weitzman of Detroit. This arrangement was made neccessary by the acquisition of several new theatres and the granting of two new franchises.

The theatres acquired by the American include the Mount Morris, in New York, the Westminster, in Providence, and the Empress, Cincinnati. The new shows are Rube Bernstein's "Bathing Beauties", and the show that is now appearing at The Empress, a stock house. Just what the final arrangements were could not be learned prior to press time, but, as far as is known, the "Bathing Girls" opens in Boston on December 1st, replacing "The Monte Carlo Girls", opening first on the 26th of November for a few tryout days. The Providence house opens on December 1st, with "The Monte Carlo Girls".

By this new plan, "The Mischief Makers" which was to have opened the new house in Providence, will jump direct from Boston to the Olympic New York. The Empress opens on November 30th, with "Sliding Billy Watson".

The "Bathing Beauties" is the new show to start the Providence week. It is a new franchise. The Mt. Morris week takes the place of the week after Philadelphia, formerly the Camden week. The shows going direct from Philadelphia to Wilkes-Barre in the future. The show that is now in stock in Cincinnati will go on the circuit as a franchise representing the Empress Theatre that city.

According to the present plan, the shows will go from Columbus to Cincinnati and then to Pittsburgh, in the West, while, in the East, they will go from Boston to Providence to the Olympic New York Mt. Morris, in Harlem, Gayety, Brooklyn, to Newark, and the four days at Camden and two days in Trenton. They go from there to Philadelphia, Wilkes-Barre and West. Ben Levine has taken over the Camden house.

At the time of going to press, Peck and Gallagher, of the Circuit, were working on the new route and it was impossible to get anymore information.

WATSON HAD BIG WEEK

Billy Watson had the largest day's business on the Saturday he played the Orpheum, Paterson, that that house has ever done. He did $1250.05. His gross business on the week was $5500, a record.

CHAS. FAGAN IN HOSPITAL

PITTSBURGH, Pa., Nov. 17.—Chas. Fagen is confined to a local hospital, where he is to be operated on for stomach trouble. He left the "Step Lively Girls" here last week. Chas. Quinn, booked by Ike Weber, has taken his place with the show.

TOM SULLIVAN SICK

Tom Sullivan, owner of the "Monte Carlo Girls" on the American Burlesque Circuit, has been confined to his home at Great Kilns, Staten Island, the past five days, with an attack of the flu.

WILTON GETS FRANCHISE

Joe Wilton, of the "Mischief Makers," has been granted a franchise for a burlesque show by Sam A. Scribner for next season. He produced the "Mischief Makers" and "Monte Carlo Girls" this season.

QUITTING "BURLESQUE REVIEW"

Harry K. Morton and Zella Russell will close with the "Burlesque Review" at the Peoples Theatre, Philadelphia, Saturday night. They will return to New York at once and start rehearsals with "Sweethearts." Irene Leary, the ingenue with that company, will take Miss Russell's place. Eddie Shubert, who has been working opposite Morton all season, will divide the comedy with a man by the name of Spellman, new to burlesque.

GOING BACK TO VAUDEVILLE

Chas. Raymond will close as straight man of the Lew Kelly Show at the Casino, Brooklyn, this Saturday. He has accepted an offer from Bert Baker to return to his act and will open next Monday at the Palace. He replaces Jake Clifford.

BILLY SCHULLER CLOSES

Billy Schuller closed with the "Burlesque Review" last week at the Empire, Brooklyn. Irving Gluck is the new straight man.

BEATTY TAKES OVER HOUSE

CHICAGO, Ill., Nov. 15.—Thomas Beatty to-day signed papers in which he became the owner of the Englewood Theatre, this city, and the property the theatre stands on. It is said that the price paid yas $180,000. Beatty had a twenty-five year lease on the theatre, which had seventeen more years to go when he purchased it to-day.

KRAUSE IMPROVING HOUSE

Dave Krause is improving the appearance of the front of his house by erecting a new canopy over the main entrance, which will run from the building to the street curb. Electric lights and and electric sign will add to the beauty of the structure. The contract price is $4,000.

WESTON & YOUNG TO CLOSE

PHILADELPHIA, Pa., Nov. 16.—Weston and Young will close with Barney Gerard's "Follies of the Day" at the Palace, Baltimore, Saturday of next week. Horace Luitz will replace Weston. He was booked by Rochin and Richards.

BERNARD JOINS NEW SHOW

Harry Bernard, who closes at Kahn's Union Square this Saturday, will leave next Monday for Buffalo to join the "Cracker Jacks" as pricipal comedian. He will put on an entirely new show, having a Hebrew comedian working opposite him. It is not known now whom he replaces in the show.

Bernard has been at Kahn's the last two months producing shows and doing principal comedy with Harry Koler. He is from the Pacific Coast. Ike Weber placed him with the "Cracker Jacks."

AMERICAN GETS ANOTHER N. Y. HOUSE

TAKES OVER HARLEM THEATRE

The American Burlesque Circuit has acquired another house in New York by taking over the Mount Morris Theatre at 116th Street and 5th Avenue. This theatre, which was built in 1913, as a regulation attraction house, is at present operated by the Fifth Avenue Amusement Company, is fireproof and has a stage 20 feet deep by 35 feeet long. It has for some time past been showing feature pictures only and has a capacity of 1725 seats with a clear vision of the stage. The house is to be redocrated and several alterations are to be made prior to the opening of the theatre as a burlesque house on December 1st with "The Cabaret Girls" as the attraction.

The American shows will, hereafter, play the Mount Morris after having played the Olympic downtown and from there will go to the Gayety, Brooklyn. The American believes this to be an excellent location and that it will do a good business there, the nearest competitor being Hurtig and Seamon's at 125th Street near 8th Avenue. George Peck has been made manager of the new house.

KAHN AFTER STARS

B. F. Kahn made an offer to Al Reeves last Sunday of $750 a week for the first week that he lays off. Kahn, at the same time, announced that he is going after burlesque stars for his Union Square Theatre, hereafter.

BILLY SCHULLER SIGNED

Billy Schuller, "straight" man, who closed last week with the "Burlesque Review," opens this week with the "Pace Makers," replacing Jimmie McDonald.

KOSTER TO MANAGE "FOLLIES'

WILKESBARRE, Pa., Nov. 15.—Rube Bernstein has appointed Chas. "Kid" Kister manager of the "Follies of Pleasure" for the balance of the season. Bernstein will manage his new show "The Bathing Beauties."

WILLIAM RE-VAMPS SHOW

ST. LOUIS, Mo., Nov. 14.—H. Sim Williams' "Blue Birds," with an entirely new set of scenery, is a different show than the one that played in Kansas City. Williams has put on a new book and has added several new sets of costumes.

A new prima donna, Ruby Wallace, has replaced Miss Farrell, and a new ingenue, Dottie Ray, is in the show. Helen Andrews, the old soubrette, remains. Frank Wakefield is the new "straight" man. He will open in Indianapolis Monday.

Williams has staged all new numbers as well. Jack Miller is the featured comedian. He was with the old show.

Others in the cast are Chas. Smith, William Lynch, Andy Smith and Catherine Walsh.

(Burlesque News continued on Pages 29 and 31)

"PACEMAKERS," WITH SEYMOUR AND BARTLETT, GOOD LAUGHING SHOW

The "Pacemakers," which has been changed around somewhat both in cast and material since we saw it at the Star, Brooklyn, a few weeks ago, is a far better entertainment now than it was then. We caught it last Friday night at the Gayety, Newark, and it went over very well.

Lon Haskel has added a number of bits, particularly in the last part of the show and although they are not by any means new, they are far better than the bits they replaced. The principals worked hard and had the audience laughing all through the performance.

The comedy is in the hands of Harry Seymour and George Bartlett. The former is using a different make-up this season, including a red nose and chin, with an odd looking mustach. He is again doing his "Dutch" character also and in this role he is clever. He is a fast little fellow, takes many "bumps" and is a hard worker.

Bartlett, a Hebrew comedian, is doing more than when we saw him last, which adds materially to the comedy. He seems anxious to please and works hard and earnestly when he is on stage.

An attractive prima donna is Florence Tanner, who is making her first appearance in the East on this circuit. She is a pretty woman with an excellent voice and a very pleasing personality, and with both these it is needless to say that her numbers were generously encored. She was suffering with a bad cold Friday, but, still, with this handicap, her work was well received. She displayed a very handsome wardrobe.

Paul Yale, a newcomer to burlesque in this part of the county, should turn out to be one of the season's "finds." This young fellow does an eccentric "boob" character that surpasses any comedian in this line we have seen on the circuit so far. It was extremely funny and was excellently acted. The only trouble was that he did not do the character long enough, as the management has him doing straight throughout most of the show. He should be kept in the comedy character all through the performance, as what he did went very big. He is also a good "straight" as well, and makes a neat appearance. He can sing and is a good man for burlesque.

Dot Davidson, a dancing soubrette, got over nicely. She is fast, a good dancer, a brunette type, with lots of good looks, has a pretty form and gave a good account of herself in all she did. She showed us some pretty and dainty dresses also.

Rose Allen was on the sick list last week nad her place was taken by her understudy Jennie Junot. We might say right here that this young lady has the makings of a clever soubrette. She has a lot of confidence and isn't afraid to get out and do anything. She can put a number over and is a pleasing looking girl. The chorus is no place for her.

Jimmy McDonald is doing a juvenile "straight." He does not fit in at all in burlesque, which must the reason why the management of the show does not have him on very often. He does not seem to have the dight idea of reading lines nor the value of putting them over.

Seymour, McDonald and Yale are doing the "money" bit.

Carl De Loto joined the show last week and is in several bits, doing his violin specialty in one early in the show. He cleaned up with it. He dresses as a street urchin and plays the violin, holding the instrument between his knees cleverly.

Miss Tanner offerd a singing specialty in one, down near the finish, that was a decided success. She gave two numbers. Her impersonation of Nora Bayes singing "Broken Dolls" yas exceptionally well rendered.

The "love" bit between Miss Tanner and Seymour went well, as did the "stenographer" bit done by Seymour, Yale and Miss Tanner. The "argument" bit pleased as offered by Bartlett and Miss Davidson. The "flirtation" bit was done by Seymour and Miss Tanner. The court scene worked up a lot of rough comedy and bumps by Seymour. To get a few more laughs, the boys handling him should throw him around more. The "buzzing of the bee" bit was a riot the way Seymour, Yale and McDonald did it. In fact, we have never seen this old bit go bigger.

The "Pacemakers" is a good laughing show and the principals work hard to make it such. Sid.

"PATCHES"

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MELODY LANE

Music Publishers in Midst of Big Business Boom

Theatres Great Prosperity Extends to Music Which is Selling in Quantities Never Before Equalled. All Leading Houses Flooded with Orders

The music publishing industry, and especially that portion known as the popular branch, is enjoying the most prosperous season ever known. Popular songs are selling in quantities never before equalled or in fact imagined and with New York in the throes of a printers' strike the question with the publishers is not how to sell their publications, but how to get them printed.

The few printers of music whose plants are running either in New York or in outside cities have been amazed at the size of the orders placed for the printing of popular numbers. No less than five of the big publishers have orders of five hundred thousand copies running and one has already placed an order for seven hundred and fifty thousand copies of a single number and before he receives copies will undoubtedly increase it to a million.

The above gives but a slight idea as to the great demand for popular songs as business all down the line of the leading firms' catalogue is the biggest known in the history of music publishing. Publishers ascribe many reasons to account for the boom, some say that it is on account of the big theatrical year which has given them an opportunity to introduce their songs to thousands that never under ordinary conditions have heard them. Others state that the great prosperity of the laboring classes is the real reason, as it has placed the laborer in a position where he has been able to purchase a piano and other musical instruments and with these in the home the purchase of music naturally follows.

The phonograph companies as well as the player roll manufacturers are enjoying a prosperity which compares favorably with that of the theatres and music men and from the sales of their records and rolls the publisher also is receiving a big income.

While the record and roll makers are not handicaped by strikes, which are harrassing the publisher, labor conditions have placed them at a disadvantage and the big companies state that they are far behind in the filling of orders.

Th ebig question among the music men at present is the price, which on account of the great increase in cost of production, is far too low and at every meeting of music men the subject is discussed. One plan which has been suggested is to raise the wholesale rate to a point which will automatically end the ten cent publication, but this is easier said than done. The Woolworth syndicate has some six hundred stores selling sheet music at ten cents per copy and so long as this distribution exists there will be ten cent music for there will be publishers to issue it and men to sell it.

MEYER COHEN IN HOSPITAL

Meyer Cohen is in the Misericordi Hospital at No. 531 East 86th St., suffering from a severe attack of blood poisoning in the hand.

VAN ALSTYNE OPENS OFFICES

The new Van Alstyne & Curtis music publishing offices are now open. The executive offices are in Toledo and the Chicago professional department is in the Loop End building, just opposite the State Lake Theatre. Mr. Van Alstyne is personally looking after the Chicago offices and a New York branch will be established in the near future.

MARSHALL HAS NEW ACT

Henry I. Marshall, the songwriter and composer is going back into vaudeville with a new act in which Miss Ruth Rollins, formerly of the "Better 'Ole," will be seen. The act will be seen in the local houses early in December.

FEIST OPENS IN MILWAUKEE

Leo Feist Inc. has opened a new office in Milwaukee, at No. 134 Grand Avenue. Eric Earle is in charge.

"GRANNY" SCORES IN ENGLAND

L. Wolfe Gilbert's new song "Granny" is duplicating its American success abroad. Herman Darewski, the English publisher, is extensively advertising the number as the "super ballad" featuring it first in his big catalogue of English and American publications. A large number of music hall artists are singing the number and it is also being rendered in French in one of the successful Paris Revues.

SOCIETY TO LOSE GOODMAN

The Music Publishers Protective Association will on December 31st lose the active services of Maurice Goodman, who has been connected with the organization since its formation.

While no formal resignation has been filed Mr. Goodman has informed the board of directors that he wishes to be relieved of his duties on and after that date, due to the fact that his time is so taken up with other business matters that he will be unable to continue his work with the society.

The business of the organization has grown so rapidly of late that Mr. Goodman has found that its work has encroached greatly upon his time and that in order to take care of it he has been obliged to neglect other duties. One of the matters in connection with this is the continual telephone calls which Mr. Goodman has been compelled to answer during the day from various publishers who have asked rulings upon some particular point. A suggestion has been made among publishers that Mr. Goodwin be relieved of all this and that he continue in office, attending the meetings of the board of directors and acting in an advisory capacity. This will be taken up with Mr. Goodman at the next meeting and some means may be found whereby he can continue with the organization.

PETROVA WRITES A SONG

Olga Petrova, the screen star, vaudeville headliner and dramatic actress, who also has met with success as a writer of short stories has made her debut as a songwriter.

PRYOR HAS NEW MARCH

Arthur Pryor's new march "American Legion," is a feature of the musical programme of the new Capitol where the composer and his seventy-piece band played it for the first time on Armistice Day. The Capitol Theatre has offered an "appreciation" of $100 to be paid to the writer who furnishes the best lyric for the number.

C. K. HARRIS CO-LABORATING

For the first time in his long career of songwriting, a period of more than twenty-five years, Chas. K. Harris has co-laborated with another writer. The new number is called "Still Water Always Runs Deep" and is the work of Mr. Harris and Sam Coslow.

ASSOC. WANTS SONGWRITERS

The Writers' Protective Association an organization of authors, short story writers and poets is making a drive for songwriters and is advertising for members. The organization claims it can help writers to success.

STASNY FEATURES THREE

A. J. Stasny is featuring three songs in a big advertising campaign which begins with a big electric sign on Broadway and extends to millions of people by means of the big national magazines and newspapers.

The numbers are "Girl of Mine", "Lullaby Land' and "My Gal".

VON TILZER NOVELTY SCORES

The new Harry Von Tilzer novelty song "They're All Sweeties" is scoring a big success with scores of the leading singers of this type song. It is one of the best sellers in the Von Tilzer catalogue.

SCREEN STAR SINGS

June Elvidge, the screen star, is making a number of personal appearances at the Loew theatres throughout the country. During the past week she appeared at three theatres in Boston and two in Cleveland. Her appearances are particularly interesting as she is a singing screen star, possessing decided vocal ability as she has in the past proven during her engagements in musical comedy.

During her recent appearances she has been singing the new S. R. Henry song "Now I Know," with notable success. Jos. W. Stern & Co. are the publishers of the number.

FEIST SONGS ON THE COAST

Rosano, with his novelty musical instrument called the "Nabimbaphone", is now on the Orpheum Circuit and while playing San Francisco recently featured "Alabama Lullaby" and "By The Campfire".

COLLINS BACK WITH RICHMOND

Harry Collins has returned to the Maurice Richmond publishing house and occupies the position of sales manager.

FRISCO MUSIC MAN HERE

J. A. Mac Meekin, the San Francisco composer and music publisher, is in New York on the last lap of a transcontinental tour on which he has called on all of music dealers in the west and south and returning to his home this week will complete his tour.

Mr. Mac Meekin plans to open a branch office in New York in the spring and may within the year decide to move his home office to this city.

A number of good songs are in the Mac Meekin catalogue, among them being the new publications, "Mother's Cradle Song", "Rosa Mia", "Hindoo Eyes" and "Spooning".

BERLIN SONG IN CONFLICT

The latest Irving Berlin Inc. song release entitled "I'll Always Be Waiting For You" from which, according to the Berlin announcements great things are expected, is responsible for a controversy which unless some decided changes are made, will doubtless reach the courts.

The McKinley Music Co. claim that the song is an infringement on their number "Weeping Willow Lane", by Harold G. Frost, and F. Henri Klickman. The McKinley number has been on the market for some time, has been widely advertised and is one of the company's sellers.

The Berlin song according to the claims of the McKinley company infringes on the melody of the chorus, several bars of the music according to the McKinley people being the same.

The McKinley company has called the attention of the Berlin house to the matter and state that they expect a decided change in the melody of the "Waiting" song to be made.

COMBINE STORY OUT AGAIN

The "big combination" story is again going the rounds. The tale as told many times during the past few years is that there is a plan on foot to form a big corporation taking in all the large music publishing houses.

Wall street capital is supposed to be ready to go into the scheme which as unfolded promises a big future for the publishers who join.

One of the big publishers in discussing it said "it looks like a great idea. I should like to see it go through and be on the outside".

BELASCO WRITES SONGS

David Belasco has given another proof of his remarkable versatility by writing the lyrics of several songs, two of which are being sung in his new production the "Sun Daughter". The music of the songs is by Dr. Anselm Goetzel.

GOLD WITH CONNORIZED CO.

Joe Gold, the songwriter and pianist, who for several months has been with the Sophie Tucker act is now with the Connorized Music Co. where for the next two years he will be engaged in making player records.

SOCIETY GETS 500 CONTRACTS

The Society of Composers, Authors and Publishers, has during the past few weeks received and filed 500 new contracts with motion picture houses and other places where music is performed for profit.

The Society which now has a cash bank balance of over $105,000 is adding to this at the rate of over $10,000 per month and the members see a great fortune in the near fuure.

Of the fifteen thousand or more motion picture theares in the country the society has contracts with about two thousand and with the addition of the balance of the music publishers to its membership list and the enormous increase in motion picture theatre contracs which would be bound to follow, the society believes its income will be increased many hundred per cent.

FORSTER HAS NEW SONG

Fred Forster, the Chicago publisher, has a new song out called "I'm Waiting For Ships That Never Come In", which he states he is confident will be as big a success as his "Hindustan". He is planning a big campaign in connection with the number which is being introduced by a large number of singers as well as orchestras.

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GOLDE

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I'm Afraid to Go Home in the Dark
It Looks Like a Big Night Tonight
There Never Was a Girl Like You
Back, Back to Baltimore
Who Are You With Tonight
In a Garden of Sunshine and Roses
That Old Girl of Mine
When I Was a Dreamer
Wrap Me in a Bundle
Sailing Away on the Henry Clay
Pretty Baby
Memories
What Are You Going to Do to Help the Boys
On the Road to Home, Sweet Home
So Long, Mother
For Your Boy and My Boy
Baby

And scores of successes space will not permit us to mention.

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Give Me the Good Old Days

Remember Egbert Van Alstyne's "I'm Afraid to Go Home in the Dark" "It Looks Like a Big Night Tonight"

Marie

She's a French Baby—Watch her grow

Springtime

A song you will love to sing because your audience will love you for singing it.

Mississippi Shore

Like the dear old Mississippi itself, the strains of this beautiful waltz song will drift on and on, forever.

Till the Shadows Have Flown

If you have sung Mr. Van Alstyne's "Memories," you will want to sing "Shadows."

MARJORIE VENNEGUT has been engaged by the Theatre Guild for it's forthcoming production, "The Rise of Silas Lapham".

GASTON YOUNG has been engaged for Bartley Cushing's "Blind Man's Buff".

MARY TRUE has been added to the cast of "The Rise of Silas Lapham", which the Theatre Guild is now preparing to produce.

PAUL REIMERS, the singer, has become a full fledged American citizen.

PHILLIP MERRIVALE, H. Cooper Cliffe, George Majeroni, Helen Blair, Louise Baudet, Barry Baster, Mrs. Felix Morris, Olin Field, Great Cooper and Valentine Clemow have been engaged for the cast of "One Night in Rome", in which Laurette Taylor will star.

DONALD BRIAN, Roland Young, Roy Atwell, Dunninger and Marguerite Ziper will appear at the Selwyn Theatre in a benefit for the Beth Israel Hospital.

THOMAS and ALFORD, an English team, are having a new act written for them by Allen Spencer Tenney.

DICK BURLEY, known as The Black Billy Sunday, is to appear shortly in a new act.

HARRY K. MORTON and ZELLA RUSSELL close this week with In Bagdad to being rehearsals with Edgar McGregor's "Sweetheart Shop."

BILLIE WESTON, Edna Fitzsimmons and Pearl Germonde have been signed with the Hooper and Bennett Fashion show which opened this week at the Broadway.

JOHN LYTELL has been added to the cast of "Irene".

EDDIE KEENAN and MAUDE Leone have been signed to play the principal roles of a "Very Good Eddie" company which will tour Canada.

RICHARD DIX has been signed for the leading role of a new G. M. Anderson show.

KERR and WESTON have been signed to a long term contract with Joe Weber, appearing first in "The Little Blue Devil".

HERBERT YOST has been engaged for a part in "Love On Account".

MARTIN MERLE, playwright and Alex Pooley, song writer, returned from overseas duty with the K. of C., last week.

ABOUT YOU!! AND YOU!! AND YOU!!

JANE LOSE is now with the Cecil Owen Stock Co. in Cleveland, Ohio, having severed connections with A. H. Woods.

MORGAN WALLACE has replaced Edmund Soragun in "The Acquital". The latter is replacing Thomas McGrain in "Three Faces East".

TOM LEWIS has been signed for Percy Weinrichs new comedy.

E. J. MOORE sailed for England on Saturday and is booked to open a tour in Glasgow on Dec. 1.

EDDIE "Bozo" FOX is now with the "Monte Carlo Girls'.

RICHARD CUBITT will support Lyn Fontaine in "Maid O'Money".

GREGORY KELLY has returned to New York to start rehearsals in "Piccadilly Jim'.

HARRY SAUBER left for Lakewood last week to recover from a bad cold.

HASSARD SHORT has returned to the cast of "East Is West".

FLO KELLEY, of vaudeville and burlesque, was married recently to Loyd H. Olsen, known professionally as Floyd Harvey.

ALONZO PRICE will stage the revival of "The Grass Widow".

CHARLES O'BRIEN KENNEDY, who dramatized "Boys Will Be Boys", has completed a new comedy, which goes into rehearsal soon.

GASTON GLASS has been added to the cast of "Blind Man's Bluff".

Major IAN HAY BEITH, author of "The First Hundred Thousand" arrived in New York last week from England and will assist A. H. Woods in staging "Tillie of Bloomsbury."

ROSE JUNE, an English actress, arrived in New York last week.

MRS. DONALD BRIAN last week withdrew a suit against her first husband, Charles H. Pope, after the latter settled out of court.

BERNARD CAVANAUGH has been added to the cast of "Seven Miles To Arden".

MARGARET DALE has been engaged for "Ceaser's Wife".

JANE OUTCAULT, daughter of Richard Outcault, the cartonist, is now appearing as "Freda" in "Lightning".

ROY ATWELL, it became known last week, was secretly married several months ago in Chicago to Ethel Smith. This is trip number two for him.

E. A. PROVENCHER is handling the Boston engagements of Mary Pickfords pictures. He is at present handling "The Hoodlum" and "Daddy Long Legs" for First National.

GODFREY TEARLE, the English actor, arrived in New York last week from London, accompanied by his wife, known on stage as Mary Malone.

GEORGE BOWLES sailed back to France last week after a short stay here.

MARGUERITA SYLVA has arrived in Santa Barbara to begin her first motion picture engagement.

ARTHUR KING is manager of a new Theatre which will son open at Netcong-Stanhope.

JIM NORTON has been booked with Max Speigel's "I'll Say So" by Roehm and Richards and opened last week.

MAE LEONARD filled in for Emily Clark in "Broadway Belles" during the latter's illness at Worcester, Mass., last week.

JOHNNY HINES has been engaged for "Just A Minute", now playing at the Cort Theatre. He is replacing George F. More in the cast.

DOROTHY WYNNE, the English actress, sailed for England from New York last week.

EMILY BARBIER returned to the cast of "Peek-a-Boo', the Jean Bedini revue, at the Empire.

FRED WILSON, the oldest living minstrel, passed his 92nd birthday on Saturday.

DE AMOUR AND DOUGLAS have signed a new contract calling for ten more weeks of their service at the Palais Royal, where they are now appearing. Their present contract expires Christmas.

ANNA LA TROY, Buddie Ralph and Mary James and the Versatile Sextette, have been booked into the Binghampton Hotel, Philadelphia, for eighteen weeks.

GENARO AND GOLD have been routed over the Loew circuit in their new act called "Wanted, A Model".

MRS. GERTRUDE CHASE, formerly on the stage with one of Mrs. Fiske's companies, started habeas corpus proceedings last week against her husband, Horace Chase, for possession of her two children.

EARL K. LESLIE has been signed to play the juvenile lead of The Velvet Lady.

HOLLY HOLLIS has been engaged to play the eccentric comedy part in Leave it to Jane.

FLORENCE JOHNS and THOMAS IRWIN have been signed for Abraham Lincoln, the new Wm. Harris play by John Drinkwater.

REX WEYLAND has been engaged for a new show by Charles Dillingham.

GARDNER JAMES, who, besides appearing in The Crimson Alibi is assistant to his brother in the Chamberlain Brown office, has signed to appear in three pictures

Kyle and Wheeler, two men, will be seen in a new act shortly.

Dave Manning and **Goldie Redding** will do a new two act soon.

Sam Mann will soon be seen in a revival of "The New Leader", under the direction of **Lewis** and **Gordon**.

Mann and Mallory will be seen in a new singing, talking and comedy act soon.

The Merriman Girls will open shortly in a new act under the direction of **Arthur Klein** and **Leo P. Muckenfuss.**

Samuel Joffrey, the character comedian, will shortly offer a new vehicle called "Impressions of The New World".

IZZETTA is starting a tour of the Chicago vaudeville houses this week, which marks her return to vaudeville.

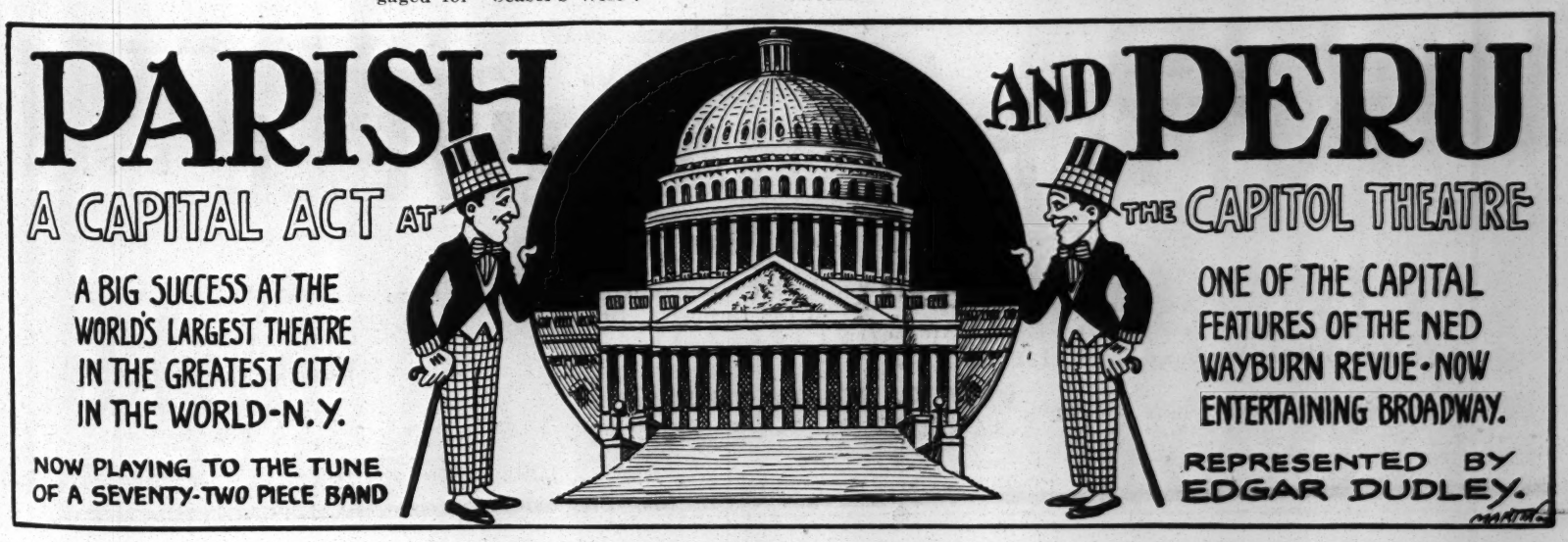
EVELYN GOSNELL, of "Up in Mable's Room", now in Chicago, is out of the show because of a very bad cold. Grace Fielding is replacing her.

James W. Castle is managing the eastern company of "Daughter of The Sun." He was formerly of Baker and Castle.

Grace Henderson has been engaged for "The Rise of Silas Lapham" which the Theatre Guild is going to present.

B. IDEN PAYNE is going to direct the production of "Caesar's Wife" in which Billie Burke will be starred.

RUTH LEE has been engaged to understudy Wilda Bennett in "Apple Blossoms".


PARISH AND PERU
A CAPITAL ACT AT THE CAPITOL THEATRE
A BIG SUCCESS AT THE WORLD'S LARGEST THEATRE IN THE GREATEST CITY IN THE WORLD-N.Y.
NOW PLAYING TO THE TUNE OF A SEVENTY-TWO PIECE BAND
ONE OF THE CAPITAL FEATURES OF THE NED WAYBURN REVUE-NOW ENTERTAINING BROADWAY.
REPRESENTED BY EDGAR DUDLEY.

Below is an exact reproduction of an article from the "Florist Exchange," the official publication of the American Florists' Association, of its report of the reception and ball, held in Detroit in August, 1919, and the singing of the original flower song.

S. A. F. RECEPTION AND BALL

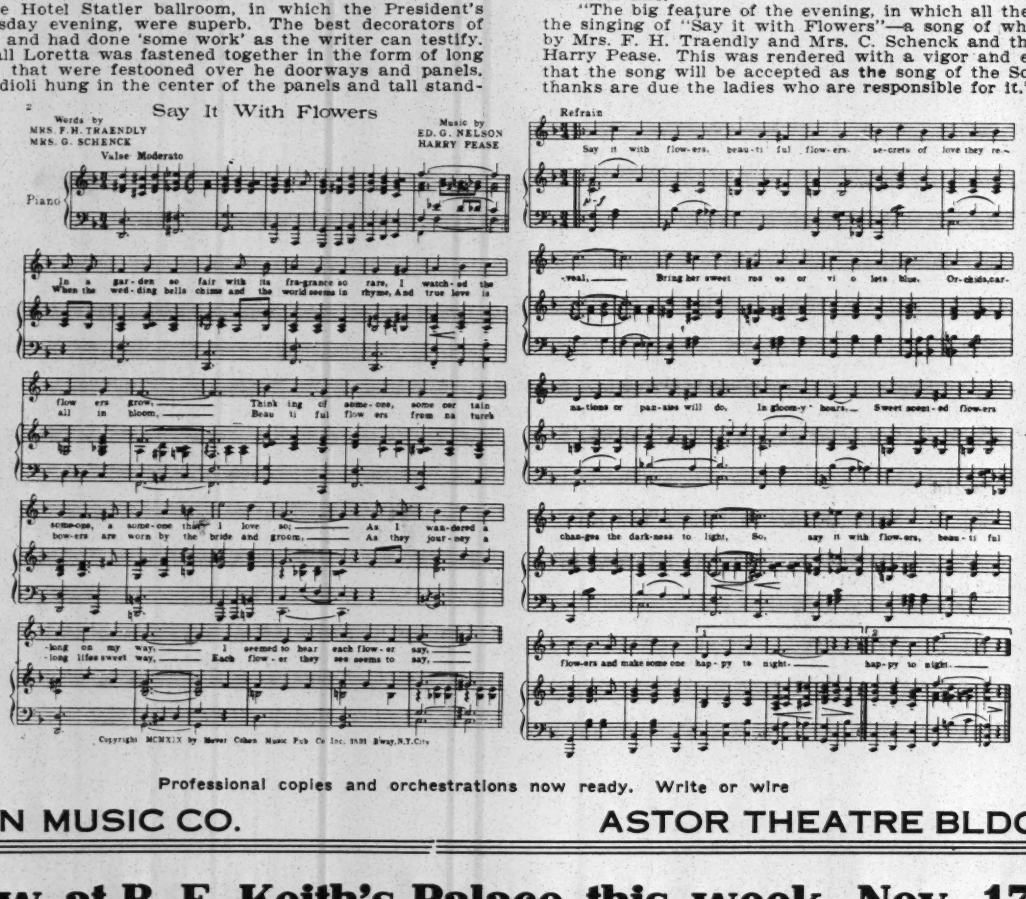
Mrs. Ella Grant Wilson sends us the following graphic description of the scene of one of the outstanding social features of the S. A. F. Convention, which will probably awake pleasant recollections in the minds of those who were present, and somewhat envious regrets, perhaps, in the minds of those who were not so fortunate:

"The decorations of the Hotel Statler ballroom, in which the President's reception was held on Tuesday evening, were superb. The best decorators of Detroit had been on the job and had done 'some work' as the writer can testify. What the Detroit florists call Loretta was fastened together in the form of long vines like Southern Smilax, that were festooned over he doorways and panels. Wall baskets filled with Gladioli hung in the center of the panels and tall standards, 8ft. high, surmounted by Cybotium ferns and Gladioli, were placed about the room.

"But the focus for all eyes was the arrangement opposite the entrance. This showed the rising sun of Publicity casting its rays upon the emblem of the S. A. F. and O. H. A bank of ferns and Dracænas filled in the background to the floor line.

"The big feature of the evening, in which all the 1500 guests took part, was the singing of "Say it with Flowers"—a song of which the words were written by Mrs. F. H. Traendly and Mrs. C. Schenck and the music by Ed. Nelson and Harry Pease. This was rendered with a vigor and enthusiasm which suggested that the song will be accepted as the song of the Society. Congratulations and thanks are due the ladies who are responsible for it."

The Original Flower Song


Say It With Flowers
Words by MRS. F. H. TRAENDLY MRS. G. SCHENCK
Music by ED. G. NELSON HARRY PEASE
Valse Moderato
Piano
Refrain
Say it with flow-ers, beau-ti ful flow-ers se-crets of love they re-
In a gar-den so fair with its fra-grance so rare, I watch-ed the
When the wed-ding bells chime and the world seems in rhyme, And true love is
-veal, Bring her sweet ros es or vi o lets blue. Or-chids,car-
flow ers grow, Think ing of some-one, some cer tain
all in bloom, Beau ti ful flow ers from na ture's
na-tions or pan-sies will do, In gloom-y hours, Sweet scent-ed flow-ers
some-one, a some-one that I love so; As I wan-dered a
bow-ers are worn by the bride and groom, As they jour-ney a
chan-ges the dark-ness to light, So, say it with flow-ers, beau-ti ful
-long on my way, I seemed to hear each flow-er say,
-long life's sweet way, Each flow-er they see seems to say,
Flow-ers and make some one hap-py to night- hap-py to night
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This week, November 17th, Keith's Riverside.

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U. B. O. SEASON 1919-20

Sept.	1—Detroit	Oct.	6—Buffalo	Nov.	3—Orpheum, Brooklyn	Dec.	8—Wilmington	Jan.	5—Springfield	Feb.	2—Toledo
"	8—Rochester	"	13—Toronto	"	10—Bushwick, Brooklyn	"	15—Baltimore	"	11—Indianapolis	"	9—Pittsburgh
"	15—Montreal	"	20—Boston	"	17—Riverside, N. Y.	"	22—Columbus	"	18—Cincinnati	"	16—Youngstown
"	22—Ottawa	"	27—Providence	"	24—Royal, N. Y.	"	29—Dayton	"	25—Grand Rapids	"	23—Syracuse
"	29—Hamilton										

ROUTES OF SHOWS

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"Adam and Eva"—Longacre, New York, indef.
"At 9.45"—Shubert, Riviera, N. Y., 17-Nov. 22.
"Apple Blossoms"—Globe, New York, indef.
"Acquittal, The"—Grand O. H., Chicago, indef.
"Angel Face"—Forrest, Philadelphia, Pa.
Arliss, Geo.—Blackstone, Chicago, indef.
Aphrodite—Century, New York, Nov. 24, indef.
Barrymore, Ethel—Empire, New York, indef.
"Boys Will Be Boys"—Belmont, New York, indef.
"Buddies"—Selwyn, N. Y. City, indef.
Better Ole, The—Standard, New York, indef.
Bayes, Nora—Cort, Chicako, indef.
Business Before Pleasure—Auditorium, Baltimore, 17-Nov. 22.
Blind Man's Buff—Ford's, Baltimore.
Billie Burke—National, Washington, 17-Nov. 22.
"Crimson Alibi"—Broadhurst, New York.
"Civilian Clothes"—Morosco, New York, indef.
"Canary, The"—Academy, Baltimore, 17-Nov. 22.
"Dancer, The"—Comedy, New York, indef.
"Daddies"—Powers, Chicago, Ill.
"Five Million, The"—Princess, Chicago, indef.
"Faithful, The"—Garrick, New York. (Last week.)
"Flo-Flo"—Olympic, Chicago, indef.
"Fifty-Fifty"—Comedy, N. Y. City, indef.
Forever After"—Plymouth, Boston, indef.
"Forbidden"—Shubert, Belasco, 17-Nov. 22.
Greenville Village Follies—Nora Bayes, N. Y., indef.
"Gold Diggers"—The Lyceum, New York, indef.
Gallo Opera Co.—Chestnut St. Opera House, Phila., indef.
"Girl in the Limousine, The"—Eltinge, New York, indef.
"Guest of Honor"—Wilbur, Boston, indef.
Gillette, Wm.—Hollis, Boston, indef.
Grace George—Hudson, N. Y., Nov. 20; Johnstown 21; Amsterdam, 22.
"Hitchy Koo of 1919"—Liberty, New York, indef.
"Happy Days"—New York Hippodrome, New York.
"Hello, Alexander!"—44th Street, New York, indef.
"His Honor Abe Potash"—Bijou, New York, indef.
"Haunted Violin, The"—Garrick, Phila., indef.
"Irene"—Vanderbilt, New York, indef.
"John Ferguson"—Broad St., Phila. (Last week.)
"Jest, The"—Plymouth, New York, indef.
"Just a Minute"—Cort, New York, indef.
"Joch O'Lantern"—Colonial, Chicago, indef.
Kalish, Bertha—Park Sq., Boston, indef.
"Katy's Kisses"—Greenwich Village, New York, indef.
"Lightnin' "—Gayety, New York, indef.
"Little Whopper, The"—Casino, N. Y., indef.
"Little Blue Devil"—Central, New York, indef.
"Lost Leader, The"—Greenwich Village, N. Y., indef.
"Love Hunter, The"—Walnut, Phila., indef.
"Miss Nellie of New Orleans"—Hollis St., Boston, Mass., indef.
"Moonlight and Honeysuckle"—Henry Miller, New York indef.
"Magic Melody"—Shubert, N. Y. City, indef.
"Monte Christo, Jr."—Shubert, Phila., indef.
Mantell, Robert—Olympic, Chicago, indef.
"Nighty Night"—Princess, New York, indef.
"Nothing But Love"—Lyric, New York, indef.
"Oh, What A Girl"—Shubert, Boston indef.
"On the Hiring Line"—Criterion, New York, indef.
Passing Show of 1919—Winter Garden, New York, indef.
"Palmy Days"—Playhouse, New York, indef.
"Roly-Boly Eyes"—Knickerbocker, N. Y., indef.
"Royal Vagabond, The"—Cohan & Harris, New York.
"Roads of Destiny"—Lyric, Philadelphia, Pa., indef.
Robson, May—El Paso, Nov. 24.
"Rose of China"—Poli's, Washington, 17-Nov. 22.
"Sinbad"—Boston O. H., Boston, indef.
"San Daughter, The"—Belasco, New York, indef.
"Thirty-nine East"—Adelphi, Philadelphia.
"Take It From Me"—Studebaker, Chicago.
"Tiger, Tiger"—Standard, N. Y. City, 17-Nov. 22.
"Tumble In"—Garrick, Chicago, indef.
Thurston, Harvard—Van Curler O. H., Schenectady, N. Y., 20-Nov. 22; Lyric, Allentown, Pa., 1-Dec. 3.
"Three Wise Fools"—Tremont, Boston, indef.
"Tea For Three"—Adelphi, Philadelphia, indef.
"Up in Mabel's Room"—Woods, Chicago, indef.
"Unknown Woman"—The Maxine Elliot, New York, indef.
"Unknown Purple, The"—Lyric, Phila, Pa.
"Where's Your Wife?"—Punch and Judy, New York, indef.
"Wedding Bells"—Harris, N. Y. City, indef.

MINSTRELS

Gus Hill's—Hot Springs, Ark., Nov. 20; Helena, 21.
Al. G. Field's—Shreseport, La., 23- Nov. 24; Lexarkane, Tex., 25; Memphs, Tenn., 26-30.

COLUMBIA WHEEL

Al Reeves Show—Columbia, New York, 17-Nov. 22; Casino, Brooklyn, 24-29.
Abe Reynolds' Review—Gayety, Detroit, 17-Nov. 22; Gayety, Toronto, 24-29.
Best Show in Town—Grand, Hartford, 17-22; Jacques, Waterbury, 24-29.
Ben Welch Show—Casino, Philadelphia, 17-Nov. 22; Hurtig & Seamon's, New York, 24-29.
Behman Show—Gayety, Pittsburgh, 17-Nov. 22; Youngstown, O., 24-26; Akron, O., 27-29.
Beauty Trust—Casino, Boston, 17-Nov. 22; Columbia, New York, 24-29.
Billy Watson's Parisian Whirl—Stamford, Conn., 19; Park, Bridgeport, 20-22; Newburgh, N. Y., 24-26; Poughkeepsie, N. Y., 27-29.
Bon Tons—Gayety, Montreal, Can., 17-Nov. 22; Empire, Albany, N. Y., 24-29.
Bowery—Gayety, Kansas City, 17-Nov. --; Open, 24-29; Gayety, St. Louis, 30-Dec. 6.
Bostonians—Cohan's, Newburgh, N. Y., 17-Nov. 19; Cohan's, Poughkeepsie, 20-22; Casino, Boston, 24-29.
Burlesque Review—People's, Philadelphia, 17-Nov. 22; Palace, Baltimore, 24-29.
Burlesque Wonder Show—Open, 17-Nov. 22; Gayety, St. Louis, 24-29.
Dave Marion Show—Empire, Toledo, 17-Nov. 22; Lyric, Dayton, O., 24-29.
Follies of the Day—Palace, Baltimore, 17-Nov. 22; Gayety, Washington, 24-29.
Girls a la Carte—Park, Youngstown, 17-Nov. 19; Grand, Akron, O., 20-22; Star, Cleveland, 24-29.
Girls of the U. S. A.—Gayety, Toronto, Ont., 17-Nov. 22; Gayety, Buffalo, 24-29.
Girls de Looks—Gayety, St. Louis, 17-Nov. 22; Columbia, Chicago, 24-29.
Golden Crooks—Majestic, Jersey City, 17-Nov. 22; Perth Amboy, 24; Plainfield, 25; Stamford, Conn., 27; Park, Bridgeport, 28-29.
Harry Hastings Show—Lyric, Dayton, 17-Nov. 22; Olympic, Cincinnati, 24-29.
Hello America—Empire, Newark, 17-Nov. 22; Casino, Philadelphia, 24-29.
Hip-Hip-Hooray—Gayety, Boston, 17-Nov. 22; Grand, Hortford, Conn., 24-29.
Lew Kelly Show—Casion, Brooklyn, 17-Nov. 22; People's, Philadelphia, 24-29.
Liberty Girls—Star, Cleveland, 17-Nov. 22; Empire, Toledo, O., 24-29.
Maids of America—Columbia, Chicago, 16-23; Berchell, Des Moines, Iowa, 23-27.
Million Dollar Dolls—Bastable, Syracuse, 14-Nov. 19; Lumberg, Utica, 20-22; Gayety, Montreal, 24-29.
Mollie Williams Show—Olympic, Cincinnati, 17-Nov. 22; Star & Garter, Chicago, 24-29.
Oh Girl—Jacques, Waterbury, 17-Nov. 22; Miner's, 149th Street, New York, 24-29.
Peek-a-Boo—Empire Brooklyn, 17-Nov. 22; Empire, Newark, 24-29.
Roseland Girls—Gayety, Buffalo, N. Y., 17-Nov. 22; Gayety, Rochester, 24-29.
Rose Sydell London Belles—Orpheum, Paterson, N. J., 17-Nov. 22; Majestic, Jersey City, 24-29.
Sam Howe's Show—Gayety, Washington, 17-Nov. 22; Gayety, Pittsburgh, 24-29.
Sight Seers—Berchell, Des Moines, Iowa, 16-Nov. 20; Gayety, Omaha, Neb., 24-29.
Social Maids—Star & Carter, Chicago, 17-Nov. 22; Gayety, Detroit, 24-29.
Sporting Widows—Gayety, Omaha, 17-Nov. 22; Gayety, Kansas City, 24-29.
Star & Carter Show—Empire, Albany, 17-Nov. 22; Gayety, Boston, 24-29.
Step Lively Girls—Hurtig & Seamon's, New York, 17-Nov. 22; Empire, Brooklyn, 24-29.
Twentieth Century Girls—Miner's, Bronx, New York, 17-Nov. 22; Orpheum, Paterson, 24-29.
Victory Belles—Gayety, Rochester, 17-Nov. 22; Bastable, Syracuse, 24-26. Lumberg, Utica, 27-29.

AMERICAN WHEEL

All Jazz Review—Lyceum, Columbus, 17-Nov. 22; Victoria, Pittsburgh, 24-29.
Aviator Girls—Bijou, Philadelphia, 17-Nov. 22; Broadway, Camden, 24-29.
Broadway Belles—Olympic, New York, 17-Nov. 22; Gayety, Brooklyn, N. Y., 24-29.
Beauty Review—Penn Circuit, 17-Nov. 22; Gayety, Baltimore, 24-29.
Blue Birds—Gayety, Louisville, 17-Nov. 22; Lyceum, Columbus, 24-29.

(Continued on Page 32.)

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VAUDEVILLE BILLS For Next Week

B. F. KEITH BOOKING

NEW YORK CITY

Riverside—Page, Hack & Mack—Fred. Berrens—Duffy & Sweeney—Bennett & Richards—Hyson & Dickson Co.

Colonial—DuFor Boys—Ramsdells & Deyo—Vallecita's Leopards.

Alhambra—3 Blighty Girls—Herbert's Doge—James L. Browning—"Little Cottage"—Margaret Young—James B. Carson & Co.—Helene Coline & Co.

Royal—Vinie Daley—Potter & Hartwell—"Extra Dry"—Beauty Venders.

BROOKLYN, N. Y.

Orpheum—Chas. Irwin—Miller & Mack—Maxine Bros. & Bobby—Wheaton & Carroll—Ara Sisters—"Petticoats"—Walter Weems—Mabel McCane & Co.

Bushwick—Diamond & Brennan—Sylvia Loyal—Phil Baker—Loney Haskell—Clinton & Rooney.

BUFFALO, N. Y.

Shea's—Ann Gray—"Kiss Me"—Juggling Nelsons—Ryan & Healy—Sully & Houghton—Hubert Dyer & Partner.

BALTIMORE, MD.

Jazzland Naval 8—Imhoff, Conn & Coree—Alice Lloyd—"Playmates"—Raymond & Schramm—Gautier's Bricklayers—Crawford & Broderick.

BOSTON, ME.

Keith's—Ben Bernie—Gruber's Animals—Buzzelle & Parker—Bailey & Cowan—Jean Barrios—Milt Collins—La France Bros.

COLUMBUS

Keith's—Romeo & Cullen—Lillian Horloin—Sherman, Van & Hyman—Valerie Bergere & Co.—Balliot 3.

CLEVELAND, OHIO

Hippodrome—Great Johnson—Helene Fredericks & Co.—E. & E. Adair—Johnson, Baker & J.—Chas. King & Co.

CINCINNATI, OHIO

Keith's—7 Bracks—Maryland Singers—Eddie Ross—Emmett Devoy & Co.—Mr. & Mrs. J. Barry—Camillas Birds.

DAYTON

Keith's—Jack Inglis—Stanley & Birnos—Olympia Desval—Myers & Noon—Juno Salmo—Sam Libert & Co.—Rae Samuels.

DETROIT

Temple—Bailey & Berlew—Brendel & Burt—Lee Kohlmar & Co.—Diane & Rubini—J. C. Nugent—Kranz & La Salle—Powers & Wallace—Lillian & Twin Bros.

ERIE

Colonial—"Very Good Eddie"—Sabino & Goodwin.

GRAND RRAPIDS

Empress—Bobbo & Nelson—McMahon & Chappelle—Bert Melrose—Leightners & Alexander—Emma Carus.

HAMILTON

Lyric—Newhoff & Phelps—El Ray Sisters—Columbia & Victor—Scotch Lads & Lassies.

INDIANAPOLIS

Keith's—Alice Hamilton—Primrose 4—Quinn & Caverly—Kingsley, Benedict & Co.—Poggy Bremmen & Bros.—"Reckless Eve"—Artistic Treat.

LOUISVILLE

Marv Anderson—Vera Sabine & Co.—Smith & Austin—Elizabeth Murray—Zardo—Miller & Bradford.

LOWELL

Keith's—The Braminos—Prosper & Moret—H. & G. Ellsworth—"Flirtation"—Emma Stevens—Leonard & Poway—Elsie Williams & Co.

MONTREAL

Princess—Patricola—Mrs. Wellington's Surprise—L. & J. Archer—Ed. E. Ford.

PHILADELPHIA

Keith's—Nitta Jo—Moran & Wiser—Quixey 4—Wilkie Bard—Lewis & White—Valentine & Bell—4 Bards—Kellam & O'Dare—Beth, Beri & Co.

PORTLAND

Keith's—Lady Sen Mei—John D. Sparks & Co.—Gosler & Lusby—Fallon & Brown—Le Poilue—Gill & Vea'x.

PROVIDENCE

Keith's—Santos & Hayes—Wallace Galvin—"The Decorators"—Mr. & Mrs. Norcross—Chicken Chow Mein—"Gems of Art."

PITTSBURGH

Davis—Morris & Campbell—Edwin George—Breen Family—U. S. Glee Club.

TORONTO

Shea's—Fenton & Fields—Sylvester & Vance—Leona Varvara—J. & S. Leonard & Co.—Nanette—Anderson & Yvel—Arco Bros.

TOLEDO

Keith's—Owen McGivney—Wm. Sexton & Co.—Sidney Phillips—Great Richards—Hunting & Francis—Gautiers Toy Shop—Francis & Overholt.

ROCHESTER

Temple—Allen Rogers—"For Pity Sake'—Elida Morris—Langford & Frederick—Vittorio & Georgette—Cervo—Swor Bros.—Challen & Keke.

WILMINGTON

Garrick—Halley & Noble—6 Kirksmith Sisters—Mullen & Francis—Dave Roth—Armstrong & Denny—Burke, Walsh & Dana—Nippon Duo—The Yaltos.

WASHINGTON

Keith's—Ruth Roy—Jack La Vier—Koban Japs—Josscfsons Icel'drs—Wm. Rock & Co.—Stone & Hayes—Allman & Nally—Geo. Rolland & Co.

YOUNGSTOWN

Hippo—Herman & Shirley—Countess Verona—Bell Baker—"Magic Glasses"—Geo. McFarland.

CHICAGO

Palace—Harry Watson & Co.—Nellie Nichols—Jason & Haig—Oscar Lorraine—Dickinson & Deagon—Pietro—"Pianoville"—Horelik & Sarampa Sisters—Nathane Bros.

Majestic—Cameron Sisters—Lew Dockstader—Frances Kennedy—Mary Marble & Co.—Lyon & Yosco—Nina Payne—Murphy & White—Le Maire & Hayes—The Lordons.

STATE LAKE

..Orpheum.—Haig & Waldron—Wright & Dietrich—Bowman Bros.—Elinore & Williams—Ashley & Dietrich—Ruth Budd—9 White Hussars—Welch, Mealy & Montrose.

CALGARY

Orpheum—Ford Sisters & Band—Grace De Mar—Stuart Barnes—Howard's Ponies—Barber & Jackson—Frawley & Louise—Sterling & Marguerite.

DES MOINES

Orpheum—Bessie Clayton—Ray Snow & Co.—Dunham & O'Malley—Ted Doner—Rosa King & Co.—The Seebacks—Ja Da Trio.

DULUTH

Orpheum—Barnes & Crawford—Nash & O'Donnell—Boyce Combe—Dolly Kay—The Vivians—The Rickards—La Bernicia & Co.

DENVER

Orpheum—"Sweeties"—Stone & Kaliz—Norwood & Hall—Comfort & King—Fern King Co.—Jack Morrissey.

KANSAS CITY

Orpheum—Karl Jorn—Geo. Kelly Co.—Burt & Rosedale—"Tango Shoes"—Regary & Lorraine Sisters—Belgian Trio—Billy Shaw's Revue.

LINCOLN

Orpheum—Mme. Ellis Co.—Farrell, Taylor & Co.—Harry Breen—Martelle—Sidney & Townley—Seven Honey Boys—Meinotte Duo.

LOS ANGELES

Orpheum—Saranoff & Girls—Weber & Ridnor—Ergotti'. Lilliputians—Jimmy Savo & Co.—Stephens & Hollister—Robbie Gordonne—Albertina Rasch & Co.—Jas. J. Morton.

MILWAUKEE

Palace—Mason & Keeler—Bert Fitzgibbon—Patricola & Myers—Fink's Mules—Bell & Arliss—Paul & Walter La Varre.

Majestic—Lew Brice & Co.—Vernon Stiles—Chas. Grapewin & Co.—Jim McWilliams—Hector.

MINNEAPOLIS

Orpheum—"Putting It Over"—Heartland—Steve Juliasz—The Duttons—Belle & Wood—Sutter & Dell—Billy McDermott.

MEMPHIS

Orpheum—Sylvester Schaffer—Sallie Fisher & Co.—Elsa Ruegger—Murano Bros.—Kenney & Hollis—Emily Darrell.

NEW ORLEANS

Orpheum—Chinese Jazz Band—Josephine & Henning—The Landdons—Lloyd & Wells—Espe & Dutton—Three Jahns—Montgomery & Allen.

OAKLAND

Orpheum—Harry Green Co.—"The Man Hunt"—Venita Gould—Princess Rajah—Arthur West Co.—Kitner & Reaney—Juggling Nelsons—Lillian Shaw.

OMAHA

Orpheum—Julius Tannen—Alice Eis Co.—Maleta Bonconi—Mrs. Gene Hughes & Co.—Bob Tip & Co.—Sybil Vane Co.—7 Honey Boys.

PORTLAND

Orpheum—Lambert & Ball—"Indoor Sports"—Salon Singers—Phina & Co.—Collins & Hart—Chris. Richards—Meredith & Snoozer.

SACRAMENTO & FRESNO

Orpheum—U. S. Jazz Band—Ciccolini—B. & H. Mann—Lydell & Macey—F. & O. Walters—The Pickfords.

FRISCO

Orpheum—Gertrude Hoffman & Co.—Wood & Wyde—Claudia Coleman—Green & Myra—E. J. Connelly—Casting Wards—Samaroff & Sonia—Eva Shirley & Band.

SALT LAKE CITY

Orpheum—"Not Yet Marie"—The Sharrocks—Lee & Cranston—Colour Gems—Donald Roberts—Kanazawa Boys—Carl Emmy' s Pets.

SEATTLE

Orpheum—Overseas Revue—Meredith & Snoozer—Jerome & Herbert—Al & F. Stedman—Beginning of the World—Musical Hunters.

ST. PAUL

Orpheum—Gus Edwards & Co.—B. & J. Creighton—Hayden & Ercelle—"Current of Fun"—"Levitation"—Four Readings—Long Tack Sam Co.

VANCOUVER

Orpheum—Hyams & McIntyre—Jas. H. Cullen—Fox & Ward— Watts — Hawley—Cartmell & Harris—Rigoletto Bros.—Van Cellos.

WINNIPEG

Orpheum—Nat Nazzaro & Band—Three Jordon Girls—Jack Osterman—Arnaut Bros.—Ernest Evans & Co.—Gallagher & Martin—Eadie & Ramsden.

LOEW CIRCUIT

NEW YORK CITY

American—(First Half)—Bowers & Saunders—Wright & Wilson—Hank, Brown & Co.—Arthur J. Finn & Co.—Wells, Virginia & West—"Nine O'Clock"—Ash & Hyams—Dancing La Vars. (Last Half)—De Holde & Edwards—The Corsars—Jones & Jones—Elsie Main & Boys—3 Dixie Boys—"Money or Your Life."

Boulevard—(First Half)—The Concertos—Hackett & Francis—Dixie Norton & Co.—Gillen & Mulcahy—Russell & De Witt. (Last Half)—Cook, Mortimer & Harvey—Davis & Walker—"Business is Business"—Harry Antrim—Barry & Layton.

Victoria—(First Half)—Wheeler Trio—Monte & Lyons—Frank Stafford & Co.—Murray Bennett—Mons. Adolphus & Co. (Last Half)—Wright & Wilson—Shea & Carroll—Little Lord Roberts—Devine & Williams—Grazer & Lawlor.

Lincoln Square—(First Half)—Leddy & Leddy—Bennett Twins—"Business is Business"—Jack & Tommy Weir—Genaro & Gold. (Last Half)—The Concertos—Monte & Lyons—Frank Stafford & Co.—Wilson & McAvoy—Ling & Long.

Greeley Square—(First Half)—Margaret Ford & Co.—Wiki Bird—Ferguson & Sunderland—Kingsbury & Munson—Barry & Layton—Lieut. T. Thetion & Co. (Last Half)—De Voe & Statzer—Arthur Stone—Joe & Sadie De Lier—"A Perfect Day"—Walters & Walters—Mons. Adolphus & Co.

Delancey St.—(First Half)—De Voe & Statzer—Dolly & Calame—Jones & Jones—Little Lord Roberts—Walters & Walters—Ling & Long. (Last Half) Paige & Green—Bowers & Saunders—Ash & Hyams—Marie Russell & Co.—Lt. T. Thetion & Co.

National—(First Half)—Wilfred DuBois—Senna & Weber—Kauffman & Lillian—Shea & Carroll—Joe & Marie De Lier. (Last Half)—Carl & Emma Frabel—Doherty & Salvatore—Jack Goldie—Kinkaid Kilties.

Orpheum—(First Half)—Wray's Manikins—Barra Sisters—Van & Vernon—Kinkaid Kiltes—Jack Goldie—Cook, Mortimer & Harvey. (Last Half)—Senna & Weber—Joe Sherman—Star Opera Co.—Hank Brown & Co.—Wheeler Trio.

Ave. B—(First Half)—Wayne Beeman—3 Dixie Boys—Delbridge & Gremmer—Marie Russell & Co.—Carl & Emma Frabell. (Last Half)—Lockhart & Laddie—Mea Marvin—"The Bank Messenger"—Jerome & Albright—Bird Cabaret.

BROOKLYN, N. Y.

Metropolitan—(First Half)—The Corsars—Burke & Durkin—"Money or Your Life"—Mel Klee—Elsie Main & Boys. (Last Half)—Russell & DeWitt—Wells, Virginia & West—"Nine O'Cock"—Gillen & Mulcahy—Fridkin Troupe.

DeKalb—(First Half)—Davis & Walker—Cook & Oatman—Wilson & McAvoy—Grazer & Lawlor. (Last Half)—Wray's Manikins — Kuffman & Lillian — Dixie Norton & Co.—Murray Bennett—Leddy & Leddy.

Palace—(First Half)—Lockhard & Laddie—Gordon Due—"Salvation Molly"—Burns & Kissen—Bird Cabaret. Last Half)—Wayne Beeman—Mabel Darrell—Genaro & Gold—3 Victors.

Fulton—(First Half)—Paige & Green—Joe Sherman—Devine & Williams—Harry ntrim—Star Opera Co. (Last Half)—Margaret Ford & Co.—Wiki Bird—Arthur J. Finn & Co.—Burke & Durkin—Dancing La Vars.

Warwick—(First Half)—Mae Marvin—Chas .Rice & Co.—Jerome & Albright—3 Victors. (Last Half)—Wilfred Du Bois—Gordon Duo—Ferns & Litt— Bell & Caron.

ATLANTA.

Grand—(First Half)—Kayons & Co.—Courtney & Barnett—Frances Rice—Taulor & Francis—Mellito Sisters & Co. (Last Half)—Musical Weylands—McLoughlin & Evans—Hal Johnson & Co.—Katherine Miley—3 Maxims.

BALTIMORE.

Hippo—3 Gregorys—Johnson Bros. & Johnson—Pearl Abbott & Co.—Will J. Evans.

BIRMANGHAM.

Bijou—(First Half)—Browns Dogs—Norton & Noble—Burke & Burke—Laurie Ordway—Fashions De Vogue. (Last Half)—Krayona & Co.—Courtney & Barrett—Frances Rice—Mellito Sisters & Co.

BOSTON.

Orpheum—(First Half)—Daily Bros.—Jerge & Hamilton—Wm. O'Clare—Bernard & Meyers—"Dangerous Dan McGraw". (Last Half)—2 Yaquins—Frank Browne—McConnell & Simpson—Lillian Watson.

MONTREAL, CANADA.

Francis & Wilson—Ferdinand—Chas. & La Tour—Stein & Arnold—8 Dominoes.

CHICAGO.

McVickar's—Darras Bros.—Mildred Rogers—De Voe & Dayton—Betty Eldert & Co.—Royal Four—Jean Leighton's Revue.

CLEVELAND.

Liberty—Arnoldos—Sam Harris—Black & White Revue—Wells & Crest—Payton & Ward.

DETROIT.

Colonial—Hession's Dog—Herman & Clifton—Walmsley & Keating—Hyman Adler & Co.—Anthony & Ross—Beattie & Blome.

FALL RIVER.

(First Half)—2 Yaquins—Frank Browne—McConnell & Simpson—Lillian Watson. (Last Half)—Dailey Bros.—Jerge & Hamilton—Wm. O'Clare & Girls—Bernard & Meyers.

HAMILTON, CANADA.

La Follette & Co.—Storey & Clark—Marion Munson & Co.—Hunter, Chick & Hunter—Juvenile Follies.

HOBOKEN.

(First Half)—Cross & Sandino—Graham & Randall—Ferns & Litt—"Here and There". (Last Half)—Dolly & Calame—Helen Moretti—Fred Peters & Co.—Van & Vernon—Rose Revue.

KANSAS CITY.

MEMPHIS.

Lyceum—(First Half)—2 Valdares—Harry Garland—Carletta & Lewis—Eckhoff & Gordon—Weston's Models. (Last Half)—Brown's Dogs—Norton & Noble—Burke & Burke—Laurie Ordway—Fashions De Vogue.

NEW ORLEANS.

Crescent—(First Half)—Tyler & St. Claire—Downing & Bunin—McGreevey & Doyle—Steve Freda—Spartans. (Last Half)—2 Valdares—Harry Garland—Carletta & Gordon—Weston's Models.

NEW ROCHELLE.

(First Half)—Bell & Caron—Taylor & Francis—"The Bank Messenger". (Last Half)—4 Pierrotts—Delbridde & Gremmer

PITTSBURG.

Lyceum—Bell & Grey—Ubert Calton—"Oh, Mike!—Lagdon & Smith—Scanlan, Denos & Scanlan.

PROVIDENCE.

Emory—(First Half)—Louis Leo—Lilly Sisters—Murphy & Klein—"Concentration"—Lane & Plant. (Last Half)—Stewart & Olive—Dorothy Roye—Louise Carter & Co.—Fred Elliott—"Concentration".

ST. LOUIS.

Garrick—(First Half)—Segrist & Darrow—Dan Ahern—Blossom Baird & Co.—Ward Bros.—Rull & Rulova (Last Half)—

SPRINGFIELD.

Broadway—(First Half)—Stewart & Olive—Dorothy Roye—Louise Carter & Co.—Fred Elliott—Stan Stanley. (Last Half)—Louis Leo—Lilly Sisters—Murphy & Klein—Haddon & Norman—Stan Stanley.

TORONTO, CAN.

Yonge St.—King Bros.—Harris & Nolan—Townsend & Wilbur—Princess Olga—Coffman & Carroll.

HOUSTON, TEX.

Princess—(First Half)—Mae & Mack—Gordon & Delmar—"Love Race"—Zuhn & Dreis—Aerial Brittons. (Last Half) Tyler & St. Claire—Downing & Bunin—McGreevey & Doyle—Steve Freda—Spartans.

SAN ANTONIO.

Princess—(First Half)—Le Lands—Peippino & Perry—Howard Martelle & Co.—Barron & Burt—Stafford & De Ross. (Last Half)—Mae & Mack—Gordon & Delmar—"Love Race"—Zuhn & Dreis—Aerial Brittons.

WACO.

Hippo—(First Half)—Aldine & Wright—Geo Mack—Brown & Elaine—Henshaw & Avery—Minnie Burke & Band. (Last Half)—Le Lands—Peppino & Perry—Howard Martelle & Co.—Barron & Burt — Stafford & DeRoss.

DALLAS.

Hippo—(First Half)—Vicker, Dillon & Vcker—McMahon Sisters—"The Owl"—Martin & Courtney—Chas. McGoods & Co. (Last Half)—Aldine & Wright—Geo. Mack—Brown & Elaine—Henshaw & Avery—Minnie Burke & Band.

POLI CIRCUIT

BRIDGEPORT.

(First Half)—Wilbur Mack & Co.—Viola Lewis & Co.—McLellen & Carson. (Last Half)—Frances Pritchard & Co.—Rowland & Meehan—Aeroplane Girls.

Plaza—(First Half)—Mildred Arlington & Co.—Emmett & Moore—Jarrow—Polly Dassi & Co. (Last Half)—Gates & Finchy—Bell & Carron.

HARTFORD.

Palace—(First Half)—Irma & Conner—Lanigan & Wood—Grew & Pates—Larry Harkins & Jazz Phiends—Bobby Heath & Bathing Beauties. (Last Half)—Jas & Etta Mitchell—Regal & Mack—Tid-Bits—"A Scottish Romance".

NEW HAVEN.

Palace—(First Half)—Larry Reilly & Co.—Frances Pritchard & Co. (Last Half)—Wilbur Mack & Co.—Viola Lewis & Co.—McLellen & Carson.

Bijou—(First Half)—Eva Fay—Gates & Fincey—Bell & Caron—Tom McRae & Co.—Aeroplane Girls. (Last Half)—Mildred Arlington & Co.—Emmett & Moore—Eva Fay—Polly & Co.

SPRINGFIELD.

Palace—(First Half)—Jas & Etta Mitchell—Hanvey & Francis—Alfred Latell & Elsie Vokes—Sandy Shaw. (Last Half)—Frank Cotter—3 Manning Sisters—Larry Reilly & Co.—Jarrow—Larry Harkins & Jazz Phiends.

SCRANTON.

(First Half)—Two Earls—Jane & Katherine Lee—Swartz & Clifford—Colinis Variety Dancers. (Last Half)—Dave Thursby—Foley & La Tour—Shaw & Campbell—Merions Dogs.

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BACK AGAIN

DICK MAE

KNOWLES & WHITE

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Direction: Arthur Klein

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"THE MAGIC MELODY," WELL STAGED AND SUNG, SHOULD GET THE COIN

"THE MAGIC MELODY." A romantic play with music, in a prologue and two acts. Book and lyrics by Frederic Arnold Kummer. Music by Sigmund Romberg. Presented by Max R. Wilner and Sigmund Romberg at the Shubert Theatre, Monday evening, November 10, 1919.

CAST

Prince Vladimir.....Robert Bentley
Lady Chester.....Aileen Poe
Sir Reggie Chester..Tom McNaughton
Lulu.....Pauline Chambers
Cluclu.....Marie McConnell
Richard Palmer Adams..Earl Benham
Mrs. Fishbacker.....Flavia Arcaro
Sophie.....Carmel Myers
Capt. Arthur Stanley...Charles Purcell
Isabel De Vernon.....Renee Delting
Marquis De Vernon,
Emilie De Varney
Madame Jessonda.....Julia Dean
Melody of Dance.....Lois Leigh
Fifine.....Bertee Beaumonte

Taking its place as one of the most beautifully staged and costumed plays on Broadway at present, "The Magic Melody," a romantic musical play which was given its first hearing at the Shubert, is all that its name implies and more. Jammed with color, prismatic action and haunting melody filled tunes, the new piece, at times, harks back to the days when musical plays approached the comic opera, and, in all, might be called an offering of artistic achievments.

The story of the play starts in a Sicilian fishing village, giving a fine opportunity for a picturesque setting and striking costumes for a remarkably pretty chorus A mother is separated from her son, who was carried away by his father. He is in Paris trying to dispose of an opera written by his father. The mother and son meet and all ends happily.

Throughout, the stage settings are colorful, artistic achievments, especially the second act. There, the stage is set with a series of draped curtains ranging from reddish brown, through orchid shades and purple, to orange and lemon in the rear.

Charles Purcell of "Maytime" repute, sings delightfully the music allotted to Beppo, the son, while Julia Dean gives strength and personal charm to the role of Gianina, the mother, and Flavia Arcaro, as a widow, developes considerable ability as a commedienne. Other parts in a large cast are played satisfactorily by Walter Armin, Louis Merrel, Carmel Myers and a half score more. Effective dance numbers were contributed by Mlle. Bertee Beaumonte, Fay Marbe, Lois Leigh and Earle Benham.

"UNKNOWN WOMAN" IS BIG MELODRAMA EXCELLENTLY PUT ON

"THE UNKNOWN WOMAN." A melodrama in four acts, by Marjorie Blaine and Willard Mack. Based on a play by Stanley Lewis. Presented by A. H. Woods, at the Maxine Elliot Theatre, Monday evening, November 10, 1919.

Joel Emerson.....Felix Krembs
Gerald Hastings.....Lumsden Hare
Margaret Emerson,
Marjorie Rambeau
Mr. Warrington....Dodson L. Mitchell
Mr. Crosby.....Lincoln Plumer
Richard Normand.....Hugh Dillman
Mr. Mannering.....Roy Walling
Millicent Emerson.....Fan Bourke
Mrs. Lyons... ....Annie Mack Berlein
Lizzie.....Florence Burdett
Claire Hastings.....Jean Robertson
Mrs. Burns.....Alice May
Quinlan.....John Sharkey
Patrolman Kelly.....Willis Reed

Although there is nothing new in the plot, which has for its basis circumstantial evidence, a women's good name and a man's innocence, the authors have handled their material deftly and have molded or revised old play by Stanley Lewis, familiar in the Yiddish theatres of a halfscore years ago, into a modern drama which, in the hands of Marjorie Rambeau and her company, is bound to be successful on the stage of to-day.

Briefly, the play tells the story of a woman married to a brute who, possessed of political aspirations, endeavors to use her as a decoy to further his dirty ambitions. When she finally becomes enraged at his callousness, she seeks refuge with a man who has loved her devotedly since girl-hood. He, in turn, is married to a vicious and degenerate woman.

It is at this point that complications set in. The lovers wife kills herself but, before dieing, half crazed with narcotics, accuses her husband of the shooting. If he will but explain his whereabout when the shooting accured, however, he can prove his innocence, but he prefers to go to the chair rather than cast any reflection upon the name of the woman he loves.

"WEDDING BELLS" TINKLE AT THE HARRIS FOR A LONG TIME

"Wedding Bells"—A comedy in three acts by Salisbury Field, produced by the Selwyns at the Harris Theatre, Wednesday evening, November 12, 1919.

CAST:

Reginald Carter....Wallace Eddinger
Jackson.....John Harwood
Spencer Wells.....Percy Ames
Douglas Ordway.....Clark Silvernail
Mrs. Hunter.....Mrs. Jacques Martin
Marcia .....Jessie Glendenning
Rosalie.....Margaret Lawrence
Hooper.....Maud Andrew

"Wedding Bells" is one of the funniest plays presented this season. It is one of those rare comedies bordering on farce that is full of scintillating lines and laughter-provoking situations. At those moments when the plot grows thin, the play becomes most farcical. Maybe it is because farce has to do with thin plots, anyway. But, whether the plot of "Wedding Bells" is thick or thin, the fact remains that it is at all times thoroughly amusing.

The Selwyns, who produced the piece, which was written by Salisbury Field, did themselves proud when they chose the cast. Wallace Eddinger and Margaret Lawrence, the two featured players, sparkle in their roles and, indeed, have never been seen to better advantage; at any rate not i nthe last few plays in which they appeared. Nor, are we unmindful of Miss Lawrence's splendid acting in her last play, "Tea for Three," also produced by the Selwyns. Considering "Tea for Three" and "Wedding Bells," it might not be out of place to predict that the Selwyns' name will soon become synonomous with brilliant comedies just as Ziegfeld's is now associated with the production of pulchritudinous musical shows.

The story concerns Reginald Carter (Wallace Eddinger), a wealthy young man, presumed to be a bachelor, who is on the eve of marriage with Marcia Hunter (Jessie Glendenning). However, he had previously married Rosalie (Margaret Lawrence), after a two days' courtship. He had met her while stopping at a hotel in Santa Barbara, the meeting having come about through the latter's dog having chewed one of Carter's shoes, left in front of his door to be shined. Well, shortly after her marriage to Carter, she dyed her hair red, quarreled with her husband over it and he left her. She then obtains a divorce on the ground of desertion, and he does not see her again until the day before he is about to be married to another girl.

She then calls at his New York apartment, shortly after her arrival here from Europe, ostensibly to claim the dog she had left with him the year before in California, but really, as it afterwards develops, to frustrate his coming marriage and reconcile herself to him. How she succeeds in doing what she had come there to do is delightfully told in the play by Salisbury Field, who, judging from this piece, is developing into one of America's most facile dramatic writers of bright and sophisticated lines, even though the influence of modern French farceurs is quite evident in his present work.

Wallace Eddinger played the role of Reginald Carter in such a deliciously humorous manner, being free from staginess and tending strictly to the business in hand, that his performance stamps him as one of the few really great light comedy actors we now have. Margaret Lawrence was her usual brilliant self ,and Percy Ames, as a masculine "butterfly," afraid of nothing except marriage, deserves all sorts of encomiums for his sterling performance. Jessie Glendenning, as Carter's bride-to-be, who turned out to be a poet's bride in the end, acted very well and Clark Silvernail, who played the poet, acted in a quaintly humorous fashion. Others who gave good performances were Goerge Burton, as a Japanese servant, Mrs. Jacques Martin, a convincing dowager, and Maude Andrew, who proved herself all she should be in her role of an English maid with a past. And, as regards John Harwood, his performance as a butler-bigamist deserves especially good mention because of the marked intelligence he exercised in his playing.

All of which probably portends that "Wedding Bells" will tinkle at the Harris Theatre for a long time to come.

WOODWARD GETS PLAYS

O. D. Woodward, who has a stock company in Spokane, Washington, is in New York, leasing plays for productino by his company. Among those he has contracted for are "The Spendthrift" "The Man From Mexico", "A Regular Feller", "Down East", "Jim's Girl", and "Johny Get Your Gun".

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Dir. TOM JONES

GOLDINI
WIZARD ON THE ACCORDION Direction MEYER B. NORTH

Dobbs Clark & Dares
in VAUDEVILLE REMNANTS Direction Joe Page-Smith

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The Blues Number That Goes Over Always! Never Misses! Get After This One!

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(SO WHY DO YOU WANT ME NOW?)
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Sam H. Harris

Committee

Joe Maxwell, *Chairman*	Mike Selwyn	Harry Fox
Harry Kelly	Felix Adler	Jack Gleason
Franklyn Ardell	Max Hart	Fred Murray
Tommy Gray	Gene Hughes	Eddie O'Brien
John McClure Chase	Loney Haskell	Jim Swinnerton
Norman Manwaring	Jas. J. Corbett	Al. Saunders
Edward Hemmer	Sam McKee	Jas. J. Morton

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SONGOLIST
IN SONGS WHAT AM

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LOOK US OVER
JOE WALTER
SANDIFER AND BROGSDALE
Comedy Entertainers Direction—Arthur Horwitz and Lee Kraus In Vaudeville

BURLESQUE NEWS

(Continued from Page 15 and on

GERARD IN BUILDING DEAL

WHITE PLAINS, N. Y., Nov. 14.—Barney Gerard, the theatrical man, is part of a syndicate which will shortly build a theatre and hotel on Main Street, this city. The hotel will have 100 rooms and the theatre will have a seating capacity of 2500. The building, which will cost about $300,000, will be ready to open next season and the theatre will be a combination house and part of a chain of houses that the syndicate intends to build. They will also start building a theatre in New Brunswick, N. J., shortly. W. S. Bessel of New York is the architect.

Gerard's new home, recently completed at Highland Park, is now open and Gerard had a house warming there last Tuesday evening. He is building two more houses on the property.

GERARD STARTING NEW PIECE

Barney Gerard will start rehearsals early in December for the new musical farce which he will call "Kiss Papa." He is organizing the show now.

LEWIS & DODY QUITTING

Lewis and Dady have announced that this will be their last season in burlesque. They are featured with Joe Hurtig's "Hello America" on the Columbia Circuit, this season.

GERARD BREAKS RECORD

PHILADELPHIA, Pa., Nov. 17.—Barney Gerard's "Follies of the Day" broke all records of the Peoples Theatre this city last week. They did $5854.30. The previous record was held by Mollie Williams who played here several weeks ago.

BERNSTEIN SHOW REHEARSING

In the cast now in rehreasal at Bryant Hall for "Rube" Bernstein's "Bathing Beauties," which will open next week, are Sid. Winters, Sam Abdallah, Lloyd and Farnsworth, Lillian Held, Ray King, Theresa Rose and Al Flatico.

COLUMBIA GETS HAYMARKET

CHICAGO, Ill., Nov. 14.—They Haymarket Theatre, here, now playing the attractions of the American Burlesque Circuit, has been purchased by the Columbia Amusement Company. Irons and Clamage have a lease on the house, which has another season to go. It is said that the house will continue to play the shows of the American Circuit.

MINSKYS TO PRODUCE ACTS

The Minsky Brothers besides having the National Winter Garden, a stock burlesque house in New York, have opened an office in the Film Building, where ,they will produce vaudeville acts.

SIGNS FERTIG AND DUNN

TRENTON, N. J., Nov. 14.—Frank Lalor, owner of the "Aviator Girls," has engaged Fertig and Dunn, who closed with the "Kewpie Dolls" last week, for his show. They will open in Philadelphia.

COOPER ENTERTAINES FRIENDS

YONKERS, N. Y., Nov. 12.—A beef steak dinner was given at the home of James E. Cooper last evening at which a number of well known burlesque people were present. Those who attended were Sam A. Scribner, J. Herbert Mack, Rud Hynicha, I. H. Herk, Warren B. Irons, Mr. and Mrs. George Black, Kitty Gibhardt, Mr. and Mrs. Harry Hastings, Mr. and Mrs. Billy K. Wells and Dave Cooper.

JOIN LEW KELLY SHOW

Plunket and Sates will replace Farnsworth and Llowd with the Lew Kelly Show this week at Miners Bronx, booked by Ike Weber. He also booked Marie Abbott, a prima donna, with the "Rose Sydeel London Belles," to replace Nettie Wilson. She will join the company at Hurtig and Seamon's Saturday of next week.

COLUMBIA RESERVING GALLERY

Sunday saw the installing of a new policy at the Columbia Theatre. On that day, and on every day henceforth, the gallery seats will be reserved and sold in advance at the main box office.

This was done to provide a lower price grade of seats for women and children, whose patronage of the theatre has been increasing to a great extent. Much of their favor has been lost through the crush of men who assemble at the gallery entrance before the doors open.

RAYMO JOINS "FLIRTS"

NIAGARA FALLS N. Y., Nov. 14.—Al Raymo joined Charlie Robinson's "Parisian Flirts" here as principal comedian. Joe Burton closed with the show at the same time and returned to returned to New York.

WILTON GETS FRANCHISE

It was announced last week that Sam A Scribner, general manager of the Columbia Amusement Company, had granted a franchise for a burlesque show for next season to Joe Wilton. Wilton is with the "Mischief Makers" this season.

LEAVING "SIGHT SEERS"

CHICAGO, Ill., Nov. 14.—Katherine Dickey and Richard Clay will close with the "Sight Seers" here this week. Davis and Ross will replace them, booked by Roehm and Richards, of New York.

FOLLETTE HEADING LEGIT SHOW

Fred Follette, who recently closed as manager of the "Girls de Looks," started out last week ahead of Wash Martin and Hughy Bernard's "Glorianna," playing Canadian Time.

MITTY DEVERE CLOSING

Mitty Devere will close with the "Aviators" in Trenton he says. John Burke will replace him and will put on an entirely new show. Lalor has ordered new scenery to fit in the new book Burke will produce.

HEADS "PACE MAKERS"

Max Michaels is now doing the advance work for Herk, Kelly and Damsel's "Peace Makers." He started last week in Newark.

BREAK CLEVELAND RECORD

CLEVELAND, O., Nov. 12.—The "Social Follies" broke all records at the Empire last week. They did $7450 on the week.

BILLY SCHULER CLOSING

Billy Schuler, "straight" man of the "Burlesque Review," will close with that show at the Empire, Brooklyn, Saturday night.

WALTER VAN CLOSES

Walter Van closed with the "Pacemakers" at the Olympic last Saturdiy night. Paul Yale, who has been doing an eccentric comedy with the show, will do "straight" in place of Van, herafter. James McDonald, a juvenile, joined the show at the Giyety, Brooklyn.

B. F. KAHN'S UNION SQUARE THEATRE

STOCK BURLESQUE—CAN ALWAYS USE

GOOD CHORUS GIRLS

Only Good Lookers and good workers should apply. 52 weeks a year. New York engagement. No Sunday work.

Salary, 20.00 Per Week

Most attractive engagement in show business. Apply in person only.

IDA EMERSON and HARRY HILLS

BACK IN BURLESQUE WITH EDMOND HAYES' OWN SHOW

HAZELLE LORRAINE

INGENUE SIXTH SEASON WITH DAN COLEMAN, HASTING'S BIG SHOW

ED GOLDEN

NOW WRITING BURLESQUE'S BEST SPECIAL SONGS. ALSO STAGING NUMBERS. WITH RUSH'S CRACKER JACKS

LOUISE PEARSON

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FRANK MALLAHAN

DOING STRAIGHT WITH SAM HOWE'S SPORT GIRLS

WM. F. (Billy) HARMS THEATRICAL ENTERPRISES

HOBOKEN, N. J. (Member of T. B. C.)

RUTH BARBOUR

SOUBRETTE RUBE BERNSTEIN'S FOLLIES OF PLEASURE

JACK GIBSON

DOING STRAIGHT KAHN'S UNION SQUARE

JACK WITTS

"BOSTONIANS"

"As the Mandarin Acted the Part As the Author No Doubt Wanted It Played."—Clipper, Sept. 24.

NAN SANDELL

DANCING SOUBRETTE JACK REID'S "RECORD BREAKERS"

COMIQUE ECCENTRIC EDDIE SHUBERT BURLESQUE REVIEW

LEW MARKS BROTHERS BERT

With Ed Lee Wrothe's TWENTY CENTURYMAIDS

FRANK LULEY

EDMOND HAYES' ORIGINAL BOZO WITH EDMOND HAYES' OWN COMPANY

FRANK ANDERSON

Irish Comic with Chas. M. Baker's "Sweet Sweetie Girls." Coming Up One Rung at a Time

CARLO DE ANGELO

GOING OVER WITH PETE CLARK'S "OH GIRL" CO.

Our first Time here

New to Burlesque

Bobby Wilson

Co-FEATURED COMEDIAN

Emma Wilson

SOUBRETTE

Grown up Babies, Star, Brooklyn, this Week. Plaza, Springfield, next Week

Helen Gibson

PRIMA DONNA

And HENRY GUERTIN

Doing Characters with "Grown up Babies," Star, Brooklyn, this Week

EMPIRE THEATRE
BROOKLYN
THIS WEEK

Hallie Mayne

PEOPLES THEATRE
PHILADELPHIA
THIS WEEK

PRIMA DONNA "BURLESQUE RETIEW"

N. Y. CLIPPER, Oct. 22nd.
In Marks, this firm has the fastest acrobatic Hebrew funster in burlesque. This little fellow, when it comes to action, starts where most of the others leave off. He is a dandy tumbler, taking all kinds of bumps and falls, he can dance, is witty, can sing, is funny and is a glutten for work.—Sid.

FIFTH SEASON AS FEATURED COMEDIAN with BROADWAY BELLES CO. 1915-21

JOE MARKS

This Week: OLYMPIC, 14th St., N. Y. (Under contract for 1 more year.) Next Week: GAYETY, Brooklyn

STARS OF BURLESQUE

THIS SPACE RESERVED BY	LEW LEDERER	WITH AVIATOR GIRLS
PRIMA DONNA	MONICA REDMOND	LIBERTY GIRLS
TRAMP ECCENTRIC	CHAS FAGAN	GIRLS A LA CARTE
NOW APPEARING WHERE?	BOUTTE CARTER	'ROUND THE TOWN
PRIMA DONNA	MYRTLE CHERRY	GIRLS GIRLS GIRLS
FROM FRISCO? Yes, the Same COMEDIAN	HARRY BERNARD	KAHN'S Union Square Producer
DOING GREAT THANK YOU	HARRY KOLER	COMEDIAN KAHNS UNION SQUARE
PRIMA DONNA	VICTORIA KAY	BROADWAY BELLES

"MONTE CARLO GIRLS" BEST SHOW SULLIVAN HAS EVER PUT OVER

Tom Sullivan's "Monte Carlo Girls", always a big attraction at the Star, Brooklyn, was at that house last week and played to larger business than ever before. Sullivan usually has a good show, but we think that the "Monte Carlo Girls" this season, as we saw it last Thursday night, is better than any offering this showman has given us in the past. Joe Wilton staged the piece and was responsible for the lyrics, music and book, according to the programme. All were good, but this is not alone responsible for the success of the show, as Sullivan has a better cast than he has shown us in a long time.

In Eddie Fox, Fred Reeb and Jake Kennedy, he is well fortified for comedy, as these three boys offered plenty during the action of the show. Fox did his "bum" comedy character and is a very clever fellow. He is a hard worker, a fine tumbler, very funny and can dance. He does everything in order to get a laugh and is one of the few comedians who can do this style of work without overdoing it. He can also play the cornet and, in fact, is a good all around comedian who could fit in anywhere.

Reeb is doing an eccentric "Dutch" and is another funny boy. He uses a good make-up and dresses neatly for this character. He is a good tumbler, and dances well. His imitation of skating caught the house right and it was a sure hit each time he did it, which was not very often. This is the first time we have seen him in action since his return from overseas and like his work now better than before he went away.

Jake Kennedy is a new comer to the ranks of burlesque and has the making of a clever comedian. He is using a tramp make-up and fits in the part well. This chap is a corking good acrobat and sandwiches his acrobatic stunts into the different part of the show, so that they are placed right. He is a fast worker and his tumbling stands out. This young man has a bright future in this line of show business, but must be given more to do next season.

Harr Hall is doing the straight very [illegible]. He is a neat dresser and a hard [illegible] his lines well but is inclined to do a little comedy at times. This should be left to the comedians.

Sarah Hyatt, stunning in appearance, has improved greatly in her work since last we saw her. She is one of the best prima donnas on the American Circuit for she not alone has an excellent singing voice, but a powerful one as well. In additon, she can read lines, work properly in scenes, is pretty, knows how to make up attractively, has a pretty form and a handsome wardrobe. Miss Hyatt is refined in her work, in both numbers and scenes.

Flo Owens, the ingenue, is one of the best formed women in burlesque. In fact, it would be hard to find a better formed woman in any branch of theatricals. She is pretty as well, and has a neat way of putting her numbers over. Her wardrobe, this season, far outshines any she has ever shown us in the past. She is an asset to the show and they liked her last Thursday night.

Kitty Warren, one of those wild "go as you please" soubrettes, took care of all the fast numbers and handled them in her own way, which was successful, as they were generously encored. She is a dancing soubrette with a pretty figure, pleasing personality, is full of "pep" and is fast in all she does. Her dresses are pretty, also.

John Hudgins, a colored comedian, went big with his specialties.

The "necklace" bit went over well as it was offered by Fox, Reeb, Hall, the Misses Hyatt and Warren and John Hudgins. The "Love" bit was carried out nicely by Fox, Reeb, Kennedy, Hall and the Misses Owens, Hyatt and Warren. There was plenty of amusement in the comedy quartett. Fox, Reeb, Hall and Hudgins were in it.

The "target practice" was a good idea and was well done. But it runs too long and drags a bit toward the end. The "not to-day" bit, done in pantomine mostly, went over very well as offered by Reeb, Kennedy, the Misses Hyatt and Owens, and Hudgins.

The "pickout" number went over nicely and Cecil Breach did a violin specialty here that proved satisfactory. The "hypnotist" bit, with the three comedians working in the audience, was good. —SID.

BURLESQUE NEWS

(Continued from page 15)

BURLESQUE CLUB

OPENING

Open House at the Burlesque Club, 161 West 44th Street.

Sunday, November 23d, from 12 o'clock noon to 12 o'clock midnight.

The BURLESQUE CLUB cordially invites all its members and friends, in and out of the profession, to inspect their Club Rooms on Sunday, November 23rd.

You don't have to be a member of the Club to visit us that day. The Club wishes everyone connected with Burlesque to see it's handsome new Club Rooms.

Special Announcement - - - Saturday, December 6th, at 11 P. M.

The **FIRST SOCIAL NIGHT** at the New Club Rooms for Members and their friends. Bring the Ladies.

BIG DOINGS **GREAT TIME PROMISED**

JAS. E. COOPER, President.

STARS OF BURLESQUE

DANCING INGENUE — **MABEL McCLOUD** — BEST SHOW IN TOWN

PRIMA DONNA — **PEARL LAWLOR** — BILLY WATSON'S PARISIAN WHIRL

STILL HERE — **BOB STRATZMAN** — RECORD BREAKERS

VIC PLANT — WORKING? CERTAINLY

BLACK FACE AND LEADS — BERT **Crawford & Humphreys** JACK — JACK REID'S RECORD BREAKERS

DASHING VIVACIOUS SINGING SOUBRETTE — **GERTRUDE BECK** — JACK REID'S RECORD BREAKERS

Season of 1919-20
MAX SPIEGEL'S
Social Follies Co.

MARGIE COATE

Thanks To
Mr. IKE WEBER

ANNETTE LA ROCHELLE
PRIMA DONNA — RUBE BERNSTEIN'S FOLLIES OF PLEASURE

GERTRUDE O'CONNOR
AS MRS. BOZO WITH EDMOND HAYES' OWN CO.

HAROLD KENNEDY
COMEDIAN — BLANEY STOCK, NEW YORK

IRENE LEARY
INGENUE — BURLESQUE REVIEW

PETE KELLY and BERG LYDIA
WITH ED RUSH'S CRACKER JACKS

DON TRENT
WITH WALDRON'S BOSTONIANS

FAY SHIRLEY
PARISIAN FLIRTS

HY. JANSEN
Getting his share with the correctly named show "THE RECORD BREAKERS"

HARRY MORRISON
JUVENILE — BEN WELCH REVUE

PRIMA DONNA **CLAIRE WALKER** FRENCH FROLICS

DOING STRAIGHT **BOBBY BURCH** FRENCH FROLICS

MARTHA RICHARDS
INGENUE — Rose Sydell's London Belles

ED. JORDAN LEW KELLY says I'm a good black face comedian. What do you think?
LEW KELLY SHOW

AL RAYCOB
DOING STRAIGHT — STROUSE and FRANKLYN'S ROUND THE TOWN

Josephine Younge
VAMPIRE GIRL, WITH "OH GIRL!"

JIM McCAULEY
DOING RUBE AGAIN — THIS SEASON WITH SAM HOWE'S SPORT GIRLS

DONNA HAGE
PRIMA DONNA — ED LEE WROTHE'S 20TH CENTURY MAIDS

Ethel (Snappy) Shutta
FEATURED COMEDIENNE, WITH THE AVIATORS. Management FRANK LALOR

Read The Clipper Letter List

"THE LOST LEADER" IS TOO POLITICAL TO HOLD INTEREST

THE LOST LEADER. An Irish play in three acts by Lennox Robinson. Presented by William Harris at the Greenwich Village Theatre, Tuesday evening, November 11, 1919.

CAST

Augustus Smith.....Hugh Huntley
Lucius Lenihan.....Frank Conroy
Mary Lenihan.....Mae Melvin
James Powell-Harper, Robert T. Haine
Frank Ormsby.....Frank Compton
Peter Cooney, J. P.....J. M. Kerrigan
Kate Buley.....Ruth Boyd
James Clancey.....Edward O'Connor
Major White, J. P.....Arthur Barry
Michael O'Connor....Frederick Arthur
Thomas Houlihan....Joseph Macauley
Long Jahn Flavin.....Eric Maxon
First Man.....John Ahearn
Second Man.....Theodore A. Doucet

In "The Lost Leader," the author, Lennox Robinson, has written a dramatic, fateful and absorbingly interesting play, which has for its plot basis, the old, lingering legend that Charles Stewart Parnell, the "uncrowned king of Ireland," did not die, as reported, but merely vanished to some shrouded place of hiding.

Like most Irish plays, there is little fun in it and so much political reviewing that if the playgoer has not a pretty fair general idea of the Irish situation and the aims of the various factions, some of the later part of the play is certain to loose interest. It is a play of Ireland by an intellectual Irishmen. What more can be said.

Briefly, the story is this. Three Englishmen are in a inn in a small place in Ireland. One is a man who practices hypnotism to aid invalids; another is a London reporter. They experiment and a mysterious old man who is about the inn falls under the spell of the practicioner, who doesn't intend it. While thus affected, what is apparently an old delusion comes into his mind, and, this man, bent and white, declares that he is Charles Stewart Parnell, the famous Irish champion of home rule.

His assertion, strengthened by the legend and bolstered up by well arranged incidents, projects into the play unique device, the compelling character of Parnell.

Dramatically, the interest of the play is centered in Frank Conroy's very striking impersonation of the character supposed to be Parnell. It was a dignified, idealized and appealing presentation of te once idol of the Irish people. Robert T. Haines, Hugh Huntley, Frank Compton and numerous others contributed what was a very painstaking and intelligent production of the play.

FRISCO CO. STRENGTHENS CAST

SAN FRANCISCO, CAL., Nov. 14.—The Majestic Players, who opened their season at the Majestic Theatre here about two weeks ago, have added several more players to their roster, which now includes the following, Landers Stevens, Charles King, Virginia Thornton, Georgie Woodthorpe, Mattie Hyde, Florence Printy, Victor Donald, James G. Edwards Paul Dearborne, Lalite Ward Davis. This week the company is appearing in "Sinners".

SAM GREENE HAS AN HEIR

WASHINGTON, D. C., Nov. 8.—A son arrived at the home of Mr. and Mrs. Sam Greene in this city, this morning. Mrs. Greene, known on the stage as Dorothy Greene, and the baby, are doing fine. Sam Greene is with Barney Gerard's "Follies of the Day."

Routes of Shows

(Continued from Page 23)

Cabafet Girls—Howard, Boston, 17-Nov. 22; Olympic, New York, 24-29.
Crackerjacks—Star, Toronto, Ont., 17-Nov. 22; New Academy, Buffalo, 24-29.
Dixon's Big Review—Gayety, Milwaukee, 17-Nov. 22; Gayety, St. Paul, 24-29.
Edmund Hayes Show—Cadillac, Detroit, 17-Nov. 22; Englewood, Chicago, 24-29.
Follies of Pleasure—Majestic, Scranton, 17-Nov. 22; Armory, Binghamton, 24-26; Niagara Falls, 27-29.
French Frolics—Gayety, Brooklyn, 17-Nov. 22; Plaza, Springfield, 24-29.
Girls from the Follies—Century, Kansas City, 17-Nov. 22; Open, 24-29; Standard, St. Louis, 30-Nov. Dec. 6.
Girls from Joyland—Armory, Binghamton, 17-Nov. 19; International, Niagara Falls 20-22; Star, Toronto, Ont., 24-29.
Girls, Girls, Girls—Haymarket, Chicago, 17-Nov. 22; Gayety, Milwaukee, Wis., 24-29.
Grown Up Babies—Star, Brooklyn, 17-Nov. 22; Plaza, Springfield, 24-29.
Jazz Babies—Gayety, St. Paul, 17-Nov. 22; Gayety, Minneapolis, 24-29.
Kewpie Dolls—Broadway, Camden, N. J., 17-Nov. 22; Majestic, Wilkesbarre, 24-29.
Lid Lifters—Victoria, Pittsburgh, 17-Nov. 22; Penn Circuit, 24-29.
Midnight Maids—Standard, St. Louis, 17-Nov. 22; Park, Indinapolis, 24-29.
Mischief Makers—Grand, Worcester, 17-Nov. 22; Howard, Boston, 24-29.
Monte Carlo Girls—Plaza, Springfield, 17-Nov. 22; Grand, Worcester, Mass., 24-29.
Oh Frenchy—Trocadero, Philadelphia, 17-Nov. 22; Empire, Hoboken, 24-29.
Pacemakers—Grand, Trenton, N. J., 21-Nov. 22; Trocadero, Philadelphia, 24-29.
Parisian Flirts—New Academy, Buffalo, 17-Nov. 22; Empire, Cleveland, 24-29.
Pat White Show—Empire, Hoboken 17-Nov. 22; Star, Brooklyn, 24-29.
Razzle Dazzle Girls—Gayety, Minneapolis, 17-Nov. 22; Gayety, Sioux City, 24-29.
Record Breakers—Gayety, Newark, 17-Nov. 22; Grand, Trenton, 28-29.
Round the Town—Gayety, Sioux City, 17-Nov. 22; Century, Kansas City, 24-29.
Sliding Billy Watson's Show—Park, Indianapolis, 17-Nov. 22; Lyceum, Columbus, 24-29.
Social Follies—Englewood, Chicago, 17-Nov. 22; Haymarket, Chicago, 24-29.
Some Show—Standard, St. Louis, 24-Nov. 29.
Sport Girls—Empire, Cleveland, 17-Nov. 22; Cadillac, Detroit, 24-29.
Stone & Pillard's Show—Lyceum, Washington, 17-Nov. 22; Bijou, Philadelphia, 24-29.
Sweet Sweetie Girls—Majestic, Wilkesbarre, 17-Nov. 22; Majestic, Scranton 24-29.
Tempters—Gayety, Baltimore, 17-Nov. 22; Lyceum, Washington, 24-29.

PENN CIRCUIT

Wheeling, W. Va.—Monday.
Uniontown, Pa.—Tuesday.
Johnstown, Pa.—Wednesday.
Altoona, Pa.—Thursday.
Williamsport, Pa.—Friday.
York, Pa.—Saturday.

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18 SCREAMING MONOLOGUES. Each one a positive hit.
14 ROARING ACTS for two males. Each act an applause winner.
11 ORIGINAL ACTS for male and female. They'll make good on any bill.
40 SURE-FIRE PARODIES on all of Broadway's latest song hits.
A ROOF-LIFTING TRIO ACT. This act is a 24 karat, sure-fire hit.
A RATTLING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.
AN ACT FOR TWO FEMALES. This act will positively make good.
A NEW COMEDY SKETCH entitled "The Man Tamer." It's a scream.
A GREAT BURLESQUE entitled "Yankee Doodle." It's bright, breezy and bubbles over with wit.
12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross fire gags.
GRAND MINSTREL FINALE entitled "At the Circus." Full of laughs.
HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.
BESIDES other comedy material which is useful to the vaudeville performer.

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WM. McNALLY
81 East 125th Street New York

MOTION PICTURES

ARREST THREE IN BIG FILM THEFT

REPORT $100,000 INVOLVED

Within twelve hours after the largest individual film theft had been made, an arrest of the alleged thieves was made last week by the Film Theft Committee of the National Association of the Motion Picture Industry. The value of the recovered reels is said to be from $75,000 to $100,000, and amounted to over 500 in number. Nat Greenfield, said to be the leader of the gang, and William J. Smith and William J. Brennan, both watchman at a garage in West Thirty-eighth Street, are now under arrest on the charge of having stolen the films.

The films were stolen together with a truck, which was left unguarded in front of the Goldwyn exchange at 509 5th Avenue. The truck belonged to the Prudential Film Delivery Company, and was loaded with films owned by such companies as the Famous-Players, Universal Select, Metro, Pioneer, Educational Films, the Exhibitors Mutual, Vitagraph, Fox, Beehive Magnet, Griffith Enterprises and the World Film Corporations.

After receiving world about four o'clock in the morning that the truck and its contents had disappeared, a special representative of the film theft committee traced the truck to the garage in West Thirty-Eight Street, and, with the police, raided the place, where the films were found. Brennan and Smith, who are night watchman there, were immidiately arrested, and Greenfield, who was arrested at 1.20 P. M. the same day, on being told that the watchmen had admitted the crime, is said to have confessed.

BENNY LEONARD SIGNED

Deciding to follow the footsteps of Corbett, Jeffries, Willard and other prize-fighters, who have appeared in films, Benny Leonard has signed a contract with Frank Hall to appear in a fifteen episode serial. With Hall in the deal are the Ascher Enterprises, of which Hall, Sidney Ascher, and Joseph A. Jacob are the executive heads.

Leonard was given $100,000 advance royalty as his initial payment for the fulfillment of the picture contract. The lightweight champion will start work on the serial in the East and will end it on the Coast, as the story calls for his appearance in every important city between New York and the Coast, and the scenes are to be staged as per script. The title of the serial has not been decided upon.

HOLMES HAS THREE PLAYS

Taylor Holmes, who recently organized his own producing company, has purchased three Broadway productions, which he will film, featuring himself. They are "Nothing But The Truth", "Nothing But Lies", and "The Very Idea". The screen rights for all these, were held by I. Davis Pendleton, and were placed on the market last week when Holmes immediately bought them. The means of distribution has not yet been announced.

GROSSMAN SERIAL NEAR READY

Grossman Pictures, Inc., has announced that "$1,000,000 Reward" the new serial, will be ready for release on December 1st. The film is from the story by Arthur B. Reeve and John W. Grey. Lillian Walker is featured in the production, which was directed by George A. Lessey. Others in the cast are Coit Albertson, William Pike, Leora Spellman, Joseph Marba, Charles Middleton, Bernard Randall and George Connor.

GOES TO LONDON FOR FOX

Former Lieutenant Frederick Mordaunt Hall, of the Royal Naval Volunteer reserve, has been appointed manager, of the Fox Film Corporation Ltd., of London, by Winifred Sheehan. He is a well known New York newspaper and publicity man who enlisted in the British service when the war broke out.

CRYSTAL RECEIVERSHIP ENDS

Receivership proceedings against the Crystal Film Company were discontinued by an order of Justice Manton in New York last week. It was then announced that Amiel Alperstein and Joseph A. Golden had acquired a majority of the stock and would continue the business. The company has a studio at 430 Claremont Parkway, the Bronx.

BREUTLINGER IS IN N. Y.

Albert F. Brentlinger, general manager of the Bankers and Merchants Theatres Company, with headquarters in Indianapolis, arrived in New York last week. The corporation owns the largest string of theatres in Indiana, and is now adding to its circuit by the construction of a house in Evansville which will seat 2,500, one in Anderson with a capacity of 1,800 and a 1,100 seat house in Clinton.

CAMERA MAN SUES ARBUCKLE

LOS ANGELES, Nov. 15.—Suit was brought against Roscoe Arbuckle, the film star, last week, by Frank Williams a motion-picture camera man, who claims Arbuckle broke his contract with im. The camera man asked for $1 829.18, in addition to salary which he claims is due him. Williams says that he signed a contract to work for Arbuckle on March 1, 1917, and was discharged in June, 1917.

DIRECTORS TO ORGANIZE CO.

LOS ANGELES, Nov. 14.—Rumors of a new combination which will consist of the foremost directors, of the motion picture industry, are being given wide credence here. According to the gossip, Thomas H. Ince, Maurice Tourneur, Allan Dwan, Mack Sennett and Marshall Neilan will start an independent motion-picture producing company and will be fully organized by Sept. 1 of next year.

McDONALD LEAVES DENVER

DENVER, Nov. 15.—H. C. McDonald has left his post as managing director of Fox' Strand here and is on his way to New York. E. H. Hibbon, of New York, succeeds him.

TO SCREEN RAMBEAU SUCCESS

Harry Cahane has purchased from A. H. Woods, Arthur Hopkins and Leighton Graves Osmun, the motion-picture rights to "The Fortune Teller" in which Marjorie Rambeau, who starred in the legitimate production, will be featured. "The Fortune Teller" will be produced by Albert Capellani and released through Pathe. Cahane is securing a number of other well-known plays for Miss Rambeau.

OCHS STARTS NEW HOUSE CIRCUIT

RESIGNS FROM THE UNITED

Lee A. Ochs, who recently resigned from the United Picture Theatres, of which he had been president, has organized a new exhibitors' company, which will be known as the Second National Exhibitors' Circuit.

Ochs took out papers of incorporation for this concern on April 2, last but deferred resigning from United Pictures and doing active work on the new proposition at the request of J. M. Berst, of the United.

A definite policy has not yet been decided upon for the Second National Exhibitors' Circuit, beyond that it will be owned and controlled by exhibitors. In his announcement, Ochs stated that a number of prominent men throughout the country had given him their co-operation and that a detailed announcement about the scheme will be made in the near future.

Ochs was vice-president of United Picture Theatres since its organization. In fact, he was one of its organizers. Both he and Berst have stated that Ochs leaves the United on the best of terms. Ochs said that one of the reasons he left at this time was that he had been "virtually without renumeration of any kind" with the United.

HAMPTON BUYS $30,000 HOME

LOS ANGELES, Nov. 14.—Benjamin J. Hampton, of the Hampton studios, has purchased from W. I. Hollingsworth and Co., the residence of George Randall at 615 Manhattan Place, here, for $30,600.

THIRTY FILM ACTORS HURT

GLENDALE, L. I., Nov. 15.—When a balcony in a Western dance hall scene at the American Cinema Film Company studio collapsed here Friday afternoon thirty motion picture people were hurt and seven severly injured by a twelve foot drop to the floor below. Two of the women, Ruth Florence and Helen Diers, were removed to St. Mary's Hospital suffering from cuts and bruises on the face and body. After treatment by an ambulance surgeon the five other severely injured were able to leave for their homes.

The stage had been set for a dance hall scene and, following their instructions, the crowd of extras rushed to the balcony, which gave way beneath their weight. Bradford Dorsay, one of the principals, who was to jump from the balcony was thrown to the floor and his leg severly cut and bruised. Besides Dorsey and the two women mentioned, those who were attended were Lan Jee, Xenia Fedotoua, the leading woman; Nellie Mitchel, and Gertrude Evans. All gave New York adresses.

EMPEY SECURES JUDGEMENT

Judgement for $7,815, 113, was recovered last week by Arthur Guy Empey from Ted. S. Barron. Empey sued Barron for $7,500, with interest and costs, claiming that on Sept. 14 1918, Barron gave a note to the Greenwich Bank for that amount which he indorsed. Empey charged that the note was not paid and that he had to make good.

RAPEE LEAVES RIVOLI

Frederick Strahlberg, formerly assistant conductor of the Philharmonic Society, started his work as conductor of the Rivoli orchestra on Sunday. Strahlberg succeeds Erno Rapee, who has resigned.

SELECT APPOINTS NEW MEN

Earl W. Kramer has been appointed manager of the Montreal branch of Select Pictures Corporation, Ltd. Sidney Taub has been appointed manager of the St. John branch of that concern, Dan Freeman to the same office in the Winnipeg exchange, and Ralph Simmons takes the office of Western Canadian manager with headquarters in Calgary. All of these will work under the direction of general manager Phil Kaufman.

SAYS BUSINESS WAS RUINED

ROCHESTER, N. Y., Nov. 15.—Eugene A. Westcott, manager of the Rochester Film Exchange, has brought Supreme 000,000 damages against each of the 000,000 damages against earth of the following: the World Film Corporation, the Famous-Players Lasky Corporation, Irving I. Brown (a detective), and the National Association of the Motion Picture Industry, Inc., as a result of his arrest for the alleged theft of two films.

Among raids which were made on film exchanges in Syracuse, Auburn, Chicago, Canastova, Philadelphia and New York, with the announced purpose of recovering stolen films alleged to be in possession of the managers of the film exchanges, was included a raid on the Rochester Film Exchange in the latter part of June.

Westcott, in his complaint, charges that his business was ruined as a result of the raid. His case was passed over by the Monroe County September Grand Jury, because Brown, the detective, could not be found. He was also missing during the session of the November grand jury last week, with the result that the Monroe County District, Attorney ordered the case dismissed. Westcott has sworn out a warrant for Brown's arrest, alleging perjury. The warrant has not yet been served.

SELZNICK BUYS TWO

"The Prophet's Paradise", by C. S. Montayne, and "Keep Him Guessing" by Idyl Shepard Way, are two new stories purchased last week by Myron Selznick. What stars will play in them has not yet been decided, but they are scheduled for production in the near future.

CURTISS IS NOT CURTIS

In order to dispel an impression that the Curtiss Pictures Corporation and the Cathrine Curtis Company are the same concern, Henry C. Rahe, of the former company has announced that he wishes it understood that the Curtiss Pictures Corporation is independent of any other firm. L. Roy Curtiss, who financed the production of "The Cavell Case' starring Julia Arthur, is president of the company, which has offices in the Aeolian Building. It's latest release is "Who's Your Brother" with Edith Taliaferro.

IRENE CASTLE HAS NEW ONE

"Miss Antique" is the title of a photoplay which will feature Irene Castle in the role of a vampire. The picture will be released by the Famous Players. It has been scenarioized by Jane Murfin.

HUDSON Theatre, West 44th St. Eves. 8.20. Mats. Wed. & Sat. 2.20.
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Every Sunday—2 Big Concerts 2

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This Week
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Next Week—AL REEVES CO.

Empire Theatre
Ralph Avenue and Broadway
PEEK-A-BOO
Next Week—STEP LIVELY GIRLS

GAYETY Throop Ave. Broadway
This Week
FRENCH FROLICS
Next Week—BROADWAY BELLES
Every Sunday—2 Big Concerts 2

DEATHS

WILLIE WESTON, the vaudeville comedian and dancer, died last week as the result of a nervous collapse which he suffered in Philadelphia nine months ago, at his home, 356 Wadsworth Avenue, New York City. He was thrty-five years old. He had been playing in vaudeville from the time he was fifteen, and was a member of the Friar's, Elks and Masons. He is survived by a widow, three brothers and four sisters.

ALICE AUGARDE BUTLER, the English dramatic actress, passed away in the Women's Homeopathic Hospital in Philadelphia last week. Mrs. Butler, in her early days, had appeared in the Gilbert and Sullivan operas and later with Richard Mansfield, Sir Herbert Tree and John Barrymore. Her last appearance was in New York with "Toby's Bow".

CLARA WILDMAN, the original "Topsy" in the first production of "Uncle Tom's Cabin", died last week at her home in West 36th Street, New York. She was sixty-fiv eyears old. Mrs. Wildman was born in London, and is said to have been a direct descendant of the Black Prince Edward.

Louis Hamilton,. of the Hamilton Brothers,, died late last week at the City Hospital in Sioux City, Iowa, and was buried in that city on Monday. The Hamilton Brothers were playing a vaudeville engagement in Sioux City when the deceased took sick. The other member of the act left town and inquiries through the N. V. A. and other sources failed to disclose any address or relatives of the dead man.

LETTER LIST

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O'HARA GETS NEW PLAYS

Warren O'Hara, who looks after things for the Warren O'Hara Players, at the New Bedford Theatre, New Bedford, Conn., came to New York last week and leased "A Regular Feller", "Please Get Married" and "Mother Carey's Chickens" for his company.

AL DUBIN MARRIES

Al Dubin, the songwriter, has been quietly married to Helen McClay, a vaudeville singer, who has appeared in a number of big time musical acts.

Business Poor in Souht

(Continued from Page 3.)

Going further West, into Texas, Arkansas and Oklahoma, the same conditions exist. If anything, they are worse. One standard attraction, with seven months run on Broadway to its credit, had four nights cancelled on it last week out of the five booked, with local managers giving the excuse that people were'nt coming to the high priced attractions lately, apparently having seen enough plays, and either were spending their money in other channels or were being satisfied with pictures and a few vaudeville acts.

Living conditions in every quarter have hit the sky. Prices are high and, often, accommodations are impossible to get at any price. The big business being done in all commercial lines is blamed for this. Hotels are filled with traveling salesmen, who are introducing a new angle to their operations. It is the apprentice salesman, a younger man who is learning the territory and getting acquainted with the customers, with the prospect of two men being placed on the route formerly worked by one. This fills up the rooms and is sending prices up all along the line, for the traveling men are paying whatever is asked. The agent, with a company of anywhere from twenty to forty, is given no special glad hand as in former days, particularly if he is looking for rates.

Through the North and the middle West, business seems to be better than even. Mose Reis, Coutts and Tennis, Gus Hill, Gorge Gatts and the Klaw and Erlanger and Shubert routes, in some instances show unprecedented returns. This particularly applies to Pennsylvania, Ohio and Illinois. These three states practically are the heart of both the steel and the coal strike district, but the reports coming back to Nw York show houses of from $1,000 gross for the night to $1,800. In some towns, a matinee that is not good for $700 is considered bad. Neil O'Brien's Minstrels. Cecile Lean's new show, Frances Starr in "Tiger, Tiger," and some shows that never even have been heard of in New York are given as examples. In one town in Pennsylvania Lean's show did $3,154, matinee and night. The New York office which books the house still is wondering how the manager packed them in.

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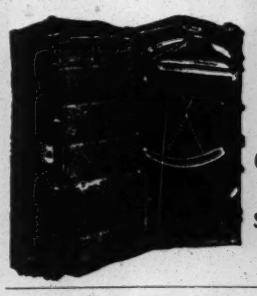

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